

# ENGLISH STUDIES

A JOURNAL OF ENGLISH  
LETTERS AND PHILOLOGY

Edited

in collaboration with EILERT EKWALL,  
Lund, and RUDOLF STAMM, Basel,

by

R. W. ZANDVOORT  
GRONINGEN

1942

24-26  
1942-45

VOLUME TWENTY-FOUR

NOS 1-6

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# On the Relative Frequency of the Forms and Functions of To Do

Little attention has hitherto been paid to the frequency with which grammatical forms, and the functions connected with them, actually occur in written and spoken English.<sup>1</sup> Yet for the full and systematic description of any language it is of importance to know, not only what forms exist and in what grammatical functions they are employed, but also with what frequency, with regard to the language as a whole, to their context, and to other members of the same grammatical group, these forms and functions occur. In what follows an attempt will be made to ascertain the distribution of the forms and functions of *to do* from an examination of four specimens of modern English prose: *The First and the Last*, by John Galsworthy (about 18,000 words)<sup>2</sup>; *Mr. Strenberry's Tale*, by J. B. Priestley (about 3600 words)<sup>3</sup>; *The Summing Up*, by Somerset Maugham, pp. 76-113 (about 10,000 words)<sup>4</sup>; and *Spoken English*, by W. E. Collinson, pp. 28-102 (about 10,000 words)<sup>5</sup>. In these texts both conversational and 'literary' English of the twentieth century are amply represented, and any conclusions drawn from them may, with certain reservations, be supposed to be valid for modern English in general.

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One striking result of an examination of *The First and the Last* is the discovery, that it is possible to write fairly long connected passages of English prose without using the verb *to do* at all. It is not until he has written about 600 words that Galsworthy has any use for it; on twelve out of the fifty pages of his story it does not occur. One of its ten sections, the sixth, containing about 1400 words, is entirely without it.

Forms of *to do* occur 156 times in all. Of these, about one third (54, to be exact) are instances of *to do* as a main verb (i.e. one not used as a

<sup>1</sup> *The Psycho-Biology of Language*, by G. K. Zipf (Cambridge, Mass., & London, 1936), which came into our hands when this article was nearly finished, deals with problems of relative frequency in language, but has little immediate bearing upon the question discussed here. — *A Study of English Word-Values statistically determined from the latest extensive word-counts*, by Lawrence Faucett and Itsu Maki (Tokyo, 1932), contains an alphabetical list of more than 6,000 words marked from 1 to 120 according to the frequency with which they occur; *do* (which includes *doing*) is numbered 2, *does* 6, *doesn't* 35, *doings* 85, *done* 6, *don't* 13; *did* is marked 4, *didn't* 24. A drawback of this calculation is that no distinction is made between finite (predicative) and non-finitive (non-predicative) *do*, nor between *do* and *doing*, nor between *do*, *does* and *did* as main verbs and as auxiliaries, nor between literary and colloquial English.

<sup>2</sup> The Albatross Book of Short Stories, pp. 96-157.

<sup>3</sup> *Ibid.*, pp. 290-302.

<sup>4</sup> London, 1938.

<sup>5</sup> Leipzig, 1938.

subordinate member of a verbal group, nor as a substitute for a main verb). Only 10 of these are finite (predicative) forms: *do* (3), *does* (1), *did* (6); the rest are non-finite (non-predicative), i.e. infinitives with or without *to* (9 and 11 resp.), past participles (17), or forms in *-ing* (7). This preponderance of the non-finite over the finite forms of *to do* as a main verb is confirmed by the other texts examined, and, as far as we are aware, has never been pointed out.

Of the 54 instances of *to do* as a main verb, no less than 46 exemplify what the OED calls its leading transitive use: "To put forth (action or effort of any kind); to perform, accomplish, effect." — to which it adds, under 6: "(With an object denoting action.) e.g. *to do work, a thing, that, it, what?* etc.". Now it is remarkable that these 46 instances, without exception, have for their object, not a noun, but either *a thing* (*one thing, something, anything, nothing, things*) (14), or *that* (*this*) (4), or *it* (6), or *what?* (*rel. what, whatever*) (22). We may, therefore, conclude that *to do* as a verb of 'full' meaning (to employ a current term) is chiefly found with neuter pronoun objects, in combination with which it expresses action in a much more general way than is suggested by the OED definition: "to perform, accomplish, effect." Nor can *a thing, that, etc.* be said to be objects denoting (the or an) 'action'. It is all very much vaguer than that. This point, too, has been usually overlooked.<sup>6</sup>

Of the remaining 8 instances of *to do* as a main verb one (*Panic never did good*, 127) is listed by the OED under 6b: "To do good, evil, right, wrong, etc.;" here the meaning of the word-group is determined by the object to a much greater extent than in the groups with a pronoun. *To do you harm* (117) is listed by the OED under 4: "to cause by one's action (a person) to have (something). In later use, associated more closely with the notion of performance, as in 6, e.g. *to do any one a service* = to perform some action that is of service to him." Here, too, the meaning of the group is determined by the direct object. Sometimes it *will do both* (135) will be discussed presently. Our text contains, besides, two instances of the verbal substantive: *it had been his own doing* (122), and *her doings* (134). The remaining uses may be classed as more or less 'idiomatic': Why not have done with it for ever (107); "I hadn't thought of that," he said. "It does me!" (129); But that would not do! (130); Well, it was done! Only fools without will or purpose regretted (156).<sup>7</sup>

Galsworthy's story yields little evidence of the use of *to do* as a substitute for a preceding verb. The following example forms a link with

<sup>6</sup> Cf. Kruisinga, *Handbook* 604: "As a verb of full meaning *to do* is used, both transitively and intransitively, to express all kinds of actions: *to do work, to do a man justice, to do one's duty; do as I tell you.* This is the meaning that has led to its auxiliary uses, and it seems superfluous to deal any further with the independent verb here." It is not without danger to declare further examination of any linguistic phenomenon 'superfluous'; it may lead to one's overlooking its most characteristic features, as Kruisinga's examples in this paragraph show.

<sup>7</sup> Cf. OED 8. This may be regarded as the inverse of the predominant construction with a neuter pronoun object.

its use as a transitive main verb: The stained and suffering past of a loved woman awakens in some men only chivalry; in others, more respectable, it rouses a tigerish itch, a rancorous jealousy of what in the past was given to others. Sometimes it will do both. (135) — where *do* (*both*) refers to the synonymous main verbs *awakens* and *rouses*. There is one instance of unstressed *did* as a substitute for a preceding (intransitive) verb: That one died, and she did nearly. (101), and two instances of stressed *do* (*did*) in a similar function after as: "I'd as soon die as go on living as I do." (111) — and: Who would ever have thought that he could feel as he did to this girl who had been in the arms of many! (135). These two form a link between *to do* as a substitute, and the stressed forms of *to do* with a complementary infinitive to be mentioned presently. — There is not a single instance of the construction *to do so*.

Apart from the last three examples of *do* (*did*), and apart from the two verbal substantives, only two specimens of intransitive *to do* occur in our text, and these are used in special idiomatic senses: Why not have done with it for ever (107), and: But that would not do! (130).

About two-thirds of the *do*-forms in *The First and the Last* are used as auxiliaries, i.e. they are followed by a complementary infinitive without *to*. Only the finite (predicative) forms occur (*do*, *does*, *did*). Out of a total of 99 instances, 32 occur in questions, 56 in negative sentences (with enclitic *not*), 4 in sentences with inversion, 5 are used emphatically in affirmative sentences. Two are doubtful cases: "But I don't fancy they do know much about it yet." (115), said by a policeman; "We do never speak of it; we are afraid." (146), said by a foreigner. In the questions, *did* predominates (20 instances), as was to be expected in a story told in the past tense. There are 10 instances of interrogative *do* in conversation (8 in the 2nd person singular, 2 in the 3rd p. pl.), as against only 2 of *does* — all of them in dialogue. In the negative sentences *didn't* (*did not*)<sup>8</sup> again leads with a total of 22, followed by *don't* (*do not*) with 19. There are two instances of *doesn't* (*does not*), one only of interrogative *don't*, as against 12 of imperative *don't* (*do not*), one of which is used absolutely: "Did his face look as if he had been strangled?" — "Don't!" (10).

The three examples of *did*, besides one of *does*, as an auxiliary of inversion all occur in narrative passages, and in 'literary' style; e.g.: Not by any effort of will did he throw off the nightmare hanging over him. (141). Emphatic *did* (no examples of *do* or *does*) is used in conversation as well: "I tell you you're mistaken; no jury will convict. If they did, a judge would never hang on it." (136).

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<sup>8</sup> Galsworthy consistently spells *do not* etc. in narrative, *don't* etc. in conversational passages, except when a foreigner is speaking, when he spells the words in full. In a letter on p. 154 he spells: We *didn't* want to die; but: I *do not* see any other way.

Galsworthy's story is a mixture of conversational and 'literary' prose, the latter of which definitely 'dates' in tone as well as style. To check and supplement our findings we will now examine another story from the same anthology, *Mr. Strenberry's Tale*, by J. B. Priestley, of more recent date, and less lofty in style and sentiment. Most of it is in dialogue, or rather in monologue, with a listener occasionally interrupting. Forms of *to do* occur 80 times, on a total of about 3600 words, a remarkably high percentage as compared with *The First and the Last*; at the latter's rate of frequency *Mr. Strenberry's Tale* should have had only forty instances.

Whereas in Galsworthy's story about one out of every three instances had the function of a main verb, in Priestley's this is true of one in eight only (11 in all). Among these, there is not a single finite form. Eight are used transitively; none of them has a noun object: one takes *something* (for want of something better to do, 290), three take *that*, one *it*, two *what*, one *the least* (It was the least I could do, 291). We have more or less 'idiomatic' uses in: It must have something to do with a meteor. (296); Clearly Mr. Strenberry ... would not do. (291; cf. Galsworthy 130); He tried, and tried, but it couldn't be done. (301). Only the example from 291 can be said to be intransitive.

Priestley's story yields a higher percentage than Galsworthy's of instances of substitutive *do* (6 in all). One of these is non-finite and stressed: The inside of that column of air began revolving again, just as it had done when it first came. (302); the others are finite and unstressed.<sup>9</sup> Three of them (twice *do*, once *did*) occur in word-groups introduced by *than*, all three, rather curiously, after a head-clause with a form of *to know*: he obviously knew more about it than I did (298). The remaining two are tags rather than substitutes, and distinctly colloquial: "Got him going too, you did." (302); "He knows we've got a pinch of salt ready, Mr. Strenberry does." (ibid.; the only case of *does*). There is not a single instance of the construction *to do so*.

About three-fourths of the *do*-forms in *Mr. Strenberry's Tale* (63 out of 80) are used as auxiliaries. Only two occur in questions, 51 in negative sentences (with enclitic *not*) — 4 of which are also interrogative —, none in sentences with inversion, 9 are used emphatically in affirmative sentences (including three which are used absolutely); one is used absolutely and emphatically in a question with declarative word-order: "Do you know Opperton Heath? You do?" (295). The two ordinary questions both contain *do*; the negative questions twice *don't*, once *didn't* and once *doesn't* (without an infinitive: "But it does seem a pity, doesn't it?" 292). In the negative (non-interrogative) sentences *don't* leads with 27 instances, followed by *didn't* with 11, and *doesn't* with 7. There are two instances of imperative *don't*.<sup>10</sup> Emphatic *did* is used 4 times, *do* 3 times, *does* twice.

<sup>9</sup> That 'finite' and 'unstressed' — or 'non-finite' and 'stressed' — do not necessarily go together will be seen from the Galsworthy examples.

<sup>10</sup> Priestley nearly always uses the contracted spellings. The full spelling *did not* is used twice in a narrative passage (290); another time, followed by the spelling *do not*, in monologue: I did not know then. I do not know now. (296.)

As in *The First and the Last*, we are struck by the preponderance of negative *do* (i.e. *don't*, *doesn't*, *didn't*, with *doesn't* comparatively infrequent). The different rate of frequency in questions (one in three in *F. & L.*, one in thirty, or, counting negative-interrogative sentences, one in ten in *Mr. S. T.*) results from the nature of Galsworthy's story: a lawyer questioning his brother, who has committed a murder, and his brother's mistress. The higher percentage of *don't* in *Mr. S. T.* (31 out of 63 auxiliary forms as against 32 out of 99 in *F. & L.*) is at least partly owing to two causes: on the one hand, a somewhat diffident way of speaking: I *don't* say getting drunk — but still, taking too much ... (291); I *don't* mean to say we talked. (300); That's what it must have been, though how I came to see it, I *don't* quite know, ... (302); on the other, the habit of negativating the head-verb instead of the verb of the dependent clause: Though I *don't* imagine they could have done that, not with this man. (299); I *don't* think he heard me. (300); I *don't* suppose it would have told me much. (300). Neither of these features of colloquial speech is much in evidence in Galsworthy's story, where only a policeman is made to say once: But I *don't* fancy they *do* know much about it, yet. (115).

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The evidence thus far seems to show that the tendencies governing the distribution of the forms and functions of *to do* receive special emphasis in colloquial as distinct from literary English. Before following up this clue by a further investigation of colloquial texts, we will examine a recent specimen of literary prose, viz. some forty pages (76-113) of Somerset Maugham's autobiography *The Summing Up*.

There are only 52 forms of *to do* on a total of about 10,000 words, one in every 200, therefore, as against one in 120 in *The First and the Last* (literary and colloquial), and one in 45 in *Mr. Strenberry's Tale* (colloquial). Of these, 22, or nearly one half, function as main verbs. Only 5 of them (*does once*, *did four times*) are finite (predicative) forms. 14 are used transitively, the objects being *nothing* (with *nothing* to do, 108), *it* (They said they did it in order to see ..., 105), *what* (They do not care what their predecessors have done. 96), and a few other indefinite words and phrases: [my brain] would not do for me nearly as much as I wished. (83); who could do no more ... (83); I was very ready to do what I was told ... (88). To these may perhaps be added: I did my best ... (109), and: they have done their best ... (112). In the same class with *never did good* (Galsworthy 127) and *to do you harm* (G. 117) are: It did me no good ... (109); to do me the compliment ... (82); to do anyone a good turn, (87); Matthew Arnold did a great disservice to culture ... (90). In: the subconscious does its mysterious business; (97), we have a kind of cognate object, whereas in: to let me do the notice of a play, (109) *do* is an intentionally vague substitute for *write*.

The following cases may again be classed as 'idiomatic': ... anyone could

do with one of Constable's pictures of Salisbury Cathedral. (79); what I cannot assimilate has nothing to do with me. (94); They write two or three books that are not only brilliant, but mature, and then they are done for. (97). *Well-to-do* (112) can hardly be looked upon as a verbal form. There are two or three cases of *to do* as an intransitive verb: It is foolish to do as many do now and call a man a genius because ... (79); I should do better to read Diana of the Crossways. (87) — in which (*to*) *do* refers forward to *call* and *read*, as it refers backward to *come* (with its adjuncts) in: ... and so come nearer to the plain truth than has ever been done before. (99).

In the last-quoted example *to do* is practically a substitute. The passage from Somerset Maugham contains two clear instances of this function, in which for the first time we come upon the construction with *so*: I said something of this sort many years ago to a charming and distinguished critic. I do not know what led me to do so, (81); I am not speaking now of the young women who go on the stage because ..., or of the young men who do so because ... (110). The following example may at first look like another specimen of its use as a substitute, but is really an instance (the only one in this passage) of emphatic *do* without an infinitive: Young persons, who are anxious to write, sometimes pay me the compliment of asking me to tell them of certain books necessary for them to read. I do. (96).

In the passage selected Somerset Maugham uses 27 forms of *to do* (about one half) as auxiliaries, all of them, with one exception, in declarative negative sentences. Only once in the course of his quietly reminiscent prose does he have occasion for a (rhetorical) question: Politics, commerce, the learned professions — what did they amount to from the standpoint of the Absolute? (101). *To do* as an auxiliary of inversion, which one might perhaps have expected, is also absent. There are 10 instances of declarative *do not* (always spelled thus), 4 of *does not* (ditto), 12 of *did not* (once, at the end of a clause, spelled *didn't*). The almost equal numbers of *do* (*does*) *not* and *did not* reflect the almost equal distribution of reflection and reminiscence in *The Summing Up*. Naturally, too, there is no occasion for imperatives, whether positive or negative.

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Before examining pp. 26-102 of Collinson's *Spoken English* it is well to remember that the conversations recorded there are deliberately written round a number of chosen topics, such as The Weather, Travelling, Shopping, etc. This deliberate planning is bound to affect the rate of frequency of the idioms introduced; whether it affects the grammatical patterns to the same extent is hard to say. It will, in any case, be advisable to keep the didactic character of this material in mind.

*Spoken English*<sup>11</sup> contains 117 instances of *to do*, a proportion of one

<sup>11</sup> As far as examined. Pp. 1-26 consisting of "Simple Phrases" have been left out of account.

in 85 words, intermediate between *Mr. Strenberry's Tale* with one instance in 45, and *The First and the Last* with one in 120. There are 31 instances of *to do* as a main verb, a proportion of about one in 4 (*Mr. S. T.* one in 8, *F. & L.* one in 3). Only one of these is a finite (predicative) form: How's your swimming getting on (progressing)? — I still use (do) breast-stroke a good deal, ... (92), whereas another may perhaps be regarded as semi-predicative: Come and do some shopping with me. (58). — 11 are used transitively; 5 take a neuter pronoun object: Anything I can do for you? (54); [to a taxi-driver:] Paddington main line booking-office as quick (fast) as you can do it. (42); The aliens officer at Harwich told me what to do. (48); What will you do when you have done all your shopping? (58); What do you have to do when you want to borrow a book ...? (98). To these may be added: I've got plenty to do (58). The following take noun objects: It's done a lot of ticking (42); to do some stunts (46); Come and do some shopping with me (58); when you have done all your shopping (58)<sup>12</sup>; I was doing a good forty [miles per (an) hour] (86). The last example may also be classed as 'idiomatic'.

Special meanings are expressed in: I've only [got] to do up my collar (38); Your shoe has come undone and I shall be finished (ready, done) by the time you have done (laced, buttoned) it up. (38); All right. You can do the trunk up again. (50); You can always depend upon the costumes and scenery being well done. (80). — The following specimens are used intransitively: Good evening, Miss Jones, how do you do? (28); Well, we've had our share of bad weather and could do with a heat-wave for a bit. (30); It was hard to have to be (go, do) without the morning papers. (32); Unfortunately an electric torch is no good for lighting a pipe! We'll have to make do with a 'spill' (make a 'spill' do) (42); The 'week-ends'<sup>13</sup> will do [for] us. (44); Thank you, that will do. (48); Perhaps we can do (manage, get on all right) with that and a couple of candles on the mantelpiece. (70); Yes, since I scrapped the old crystal-set and head-phones I have made do with a two-valve set ... (76); It [viz. a tennis-racket] wants (could do with) restringing. (88); We cleared off last year's deficit of £15 and are now able to pay our way, but we could do with a large increase of membership. (96); How's your brother been doing at farming this year? (100). ... he hasn't done so badly. (100.)

This large proportion of instances of 'idiomatic' *to do* is no doubt accounted for by the didactic purpose of Collinson's booklet.

There is the usual modicum of substitutive *do*'s: five in all, among which we are surprised to come across two examples of *do so*: I'm feeling a bit better than [I did] yesterday, (28); [Are you] going to the winter-sports this year? — I had half thought of doing so. (32); It doesn't take me as long as [it does] you. (38); Soon after she [viz. the telephone girl] tells

<sup>12</sup> Note: *to do (some) shopping* = *to shop*; *to do (a lot of) ticking* = *to tick*; and cf. verbal phrases like *to have a wash* = *to wash*; *to have a smoke* = *to smoke*.

<sup>13</sup> I.e. week-end tickets.

me to drop two pennies in the box (slot). I do so. (56); Don't go and double-fault [sc. at tennis] like I did (like me). (90). It is significant that, except in the two instances of *do(ing) so*, an alternative construction without *does (did)* is indicated.<sup>14</sup> In how far the introduction of the phrases with *so* is owing to the didactic purpose of the text, it is hard to say.

Auxiliary *do* is represented by 81 instances (nearly three-fourths), 37 each of negative and interrogative *do*, 2 of the emphatic imperative, 4 of emphatic *do* in affirmative declarative sentences, 1 of archaic *do* in an affirmative sentence: I move that the House do now adjourn. (96). Negative declarative *don't* is represented by 18 instances; *doesn't* by 7; *didn't* by 4 (most of the conversations are carried on in the present tense!); the negative imperative *don't* by 7 instances. There is one instance of negative interrogative *don't you* (90).<sup>15</sup> The figures for affirmative interrogative *do*, *does*, *did* are 20, 8, and 9 respectively.

The emphatic imperative is represented by: Oh, do stay a bit longer (28), and by: If you won't think me rude (If you don't mind), I'll take one of these cigars. — Do, by all means! (40) — where the infinitive is (perhaps) understood. No examples of imperative *do* occur in the other texts examined.

The three cases of emphatic *do*, besides one of *does*, in affirmative declarative sentences, are used with the infinitive either expressed or (perhaps) understood: When will you be seeing your brother next? ... Well, when you do, please give him my kind (kindest) regards ... (28); Seen your sister lately? — [I] haven't seen her for an age. — When you do see her, give her my [best] love. (28). Note also: Is it thawing yet? — I don't expect it will be long before it does. (32.)

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Whatever its drawbacks from our present point of view, *Spoken English* has one great advantage in that it enables us, by its phonetic transcriptions, to study the distribution of the stressed and unstressed forms of auxiliary *do*. According to Kruisinga, the matter is very simple: we have 'even *do*' in: it doesn't matter, don't you mind? and: don't you worry: 'weak *do*' in questions, the latter illustrated by a few examples from Collinson's texts.<sup>16</sup> Palmer, however, in his *Grammar of Spoken English* (§ 238) tells us that the Present-form (affirmative) is [du:], a. when isolated (the word 'do' ...), b. when stressed (I do like that sort of thing! — Do you sometimes see

<sup>14</sup> In two of these cases (after *than* and *as*) the two parts of the sentence refer to the same subject.

<sup>15</sup> Collinson nearly always uses the contracted spellings. There are two instances of the spelling *do not*; one is transcribed [dount], the other [du 'nɒt]. *Did not* also occurs twice, both times transcribed [didnt]; on p. 96 the context is rather 'bookish'.

<sup>16</sup> See *Handbook*, §§ 616, 619. There must be something wrong with the wording of the latter: 'The present and preterite of *do* are used with weak stress when the subject follows (?) the rest of the verbal predicate.' And how is it that the author overlooked the fairly numerous instances of stressed *do* (*does*, *did*) in Collinson?

him?), c. occasionally when at the beginning of a sentence (Do you really believe it? — Do your friends generally go with you?). Similarly with [dʌz]: a. (the word 'does' ...), b. (He does make a noise! — Does he want it?), c. (Does he really believe it?). It is only under a and b that the transcriptions of *do* and *does* are preceded by an intonation-symbol which does duty at the same time as a stress-mark. The examples here given under c have rising intonation marks before *lieve* and *friends*; but [du:], as distinct from [du·] and [də], and [dʌz], as distinct from [dəz], can hardly be called 'weak'. Seeing, then, that interrogative *do* (*does*, *did*<sup>17</sup>) are not always weak, the question arises of the distribution of the weak and the strong forms, and of their relative frequency. What has Collinson to tell us on this subject?

Like Palmer, Collinson prefers intonation symbols to stress marks, though he uses a few of the latter too, not, however, with forms of *to do*. Of the 37 instances of interrogative *do* (*does*, *did*) in the parts examined, only 20, to judge from C.'s transcription, are undoubtedly weak. Of these, 14 instances of 2nd person *do* are transcribed *dju*, with the variant *də ju* in: *hau d(ə) ju du*:<sup>18</sup> Nine of them occur in initial position, five in non-initial positions (four in the second place, one in the third). There are four instances of strong initial *do*, two of them transcribed *~du* (Do you take milk and sugar? 39; Do you keep a dog? 73), two *~du:* (Do you cash Cooks' [sic] travellers' cheques? 51; Do you know the latest steps? 83). Assuming, then, that interrogative *do* in non-initial position is usually<sup>19</sup> weak, the question is: when is strong *do* used initially?

We can further narrow down the comparison between strong and weak initial *do* by observing that of the 9 instances of weak *do* in initial position 4 are immediately followed by a word pronounced on a high tone: *dju ~bɪŋk its gouɪn tə laɪ?* (33), etc. In such a position initial *do* is necessarily weak. Subtracting these, we are left with 5 examples of weak initial interrogative *do*, as against 4 of strong *do*, which are here reproduced in our usual transcription:

- dju teik eni fɪ:z wið ju?* 35.
- dju ifu eni tʃi:p tikits tadei?* 43.
- dju evə flai əkros tə ðə kontɪnənt?* 47.
- dju prɪfə:r ə koukeɪn ɪndʒekʃn ...?* 65.
- dju rɪ'membə ðə beið wi hæd la:st jə: ...?* 93.
- du ju teik milk ənd fju:gə?* 39.
- du: ju kæf kuks trævləz tʃeks?* 51.
- du ju ki:p ə dæg?* 73.
- du: ju nou ðə leitist steps?* 83.

On comparing the two sets, the reader will probably find little to choose

<sup>17</sup> Palmer gives no examples of stressed *did* in questions.

<sup>18</sup> We replace Collinson's single dot by the colon which is its equivalent in Palmer's transcription.

<sup>19</sup> But not invariably; see the examples from Schubiger further down.

between the examples with *-dju* and those with *-du(:) ju*. Why the one from p. 43, for instance, should begin with the weak, and that from p. 51 with the strong form, is hard to say. One may, perhaps, wonder whether the fact that the latter, like the example from p. 73, opens the conversation, has anything to do with the use of the strong form; all the other specimens (also those from pp. 39 and 83) occur in the course of a conversation. The only conclusion, it seems to us, that can be safely drawn from Collinson's texts is that strong *do* occurs at the beginning of questions almost as frequently as weak *do*, when the latter is not immediately followed by a word pronounced on a high tone.

For further information we may turn to Palmer's *Everyday Sentences in Spoken English*, especially section LIX (Desideration. Interrogative.). Here we find a number of questions beginning with *do you* or *would you*: in each case two alternative intonations are indicated, one with strong *do* (or *would*), one with weak *do* (or *would*). In one case (Do you want to see it?) there appear to be three possibilities: either *do* or *you* or *want* may be pronounced on a high tone. Nothing is said as to any difference in meaning or intention between the alternative intonations. Some more examples are to be found in section XLI (Asking Permission to Do Something): Do you mind my taking this? Will you allow me to take this? Can I take this? etc., all of which have either the auxiliary or the pronoun pronounced on a high tone. Do you see any objection to my taking this? is only transcribed with a high tone for *you*; why the other intonation is omitted, is not explained. In section LXXI (To Ask whether Something will Take Place in the Future) we find: Do you start to-morrow? Are you just going to take it? Shall you have taken it by then? with strong (and high) *you*, as against: Don't you start to-morrow? Aren't you just going to take it? Shan't you have taken it by then? with strong (and high) *don't*, *aren't* and *shan't*. Lastly, in Table IA, 31, *də 'ju:* and *'du: ju* are given as equivalents. All we learn from *Everyday Sentences*, therefore, is that both forms exist.

Armstrong-Ward's *Handbook of English Intonation* (1926) is a little more enlightening. There are a number of examples of weak *do* after *What kind*, *How much*, *What*, *How*: 'How do you 'think he's 'looking? transcribed: 'hau d ju 'þiŋk hi z 'lukɪŋ? (15); 'What do you 'call 'this thing? transcribed: 'wɔt d ju 'kɔ:l 'ðɪs þɪŋ? (16). Initial *do* is usually stressed: 'Do you sup'pose there's any 'chance of 'meeting him? transcribed: '*du ju sə'pouz* etc., with *du* as the highest-pitched word of the sentence (24). Note, however: '*d ju ri'membə*, *smiþ*, *wi dis'kʌst ðɪs 'kwestʃən 'la:st 'jɪə?* with highest pitch for '*d ju* and *kʌst* (28). Cf. *-dju ri'membə ðə beɪð wi hæd la:st jə: ...?* (Collinson, p. 93).<sup>20</sup> On p. 63 two examples are given of emphatic questions which can be answered by 'yes' or 'no': Do you believe me? Do you understand it? In these questions *do* is marked

<sup>20</sup> It is interesting to note that Armstrong-Ward indicate a falling pitch at the end of the question, Collinson a rising one.

by extra stress, and by a sharply falling pitch. To them may be added: Do you understand it now? (p. 21), with stress on *do, stand* and *now*, and high level pitch for *do*. Questions of this type, it is explained, are generally in the nature of a statement or a command, though questions in form (= You ought to understand it now). In Armstrong-Ward's examples, therefore, emphasis is one reason for the use of strong (or extra-strong) *do* at the head of a question. But in non-emphatic questions initial *dō* also has the strong form as a rule.

To return to Collinson. In addition to the 14 examples of *do you* there are two of *do we* (45 and 91). As both occur in non-initial position, the transcriptions show weak *do*: *hwə̄ du wi tʃeindz fə bə:miŋəm?* (45)<sup>21</sup>; *hau də wi stænd nau?* (91). Of the 8 examples of interrogative *does*, 6 show weak forms; two of these occur after high-pitched *how*: *hau dəz wə̄n briŋ in* (intrədju:s) *ə mousn?* (95); *ənd hau dəz ðə tʃeəmən put ə rezə'lū:sn tu ðə vout?* (95), two after *how much*: *hau mətʃ dz it wei?* (55); *hau mətʃ dz ðæt meik?* (57), two after *what*: *[h]wə̄t [də]z ðə bərəmitə sei?* (31); *hwə̄t dəz (hwə̄ts) ðə tæksimi:tə sei?* (43). Note the progressive weakening of *does*, especially the form *hwə̄ts* = *what does*. The two examples of non-initial *does* are both of them strong; the reference is to an ordnance survey map: *dəz it sou leiə kələrin ...?* *dəz it sou ðə fut pa:ðz ənd 'braidl pa:ðz?* (89).

There seem to be few examples of interrogative *does* in Palmer's *Everyday Sentences*. One, on p. 53, has the strong form: 'Does he start to-morrow? In Table IA, 92 we find: *dəz i 'hæf tə ...* (Does he have to ...); pitch is not indicated, but is probably fairly low, with medium stress. Armstrong-Ward have: 'How much does it 'cost? 'hau mətʃ dəz it 'kɔst? (15) with *dəz* in any case unstressed; 'What does "humble" mean? 'wə̄t dəz "hʌmbl" mi:n? (15). We have found only one example of initial *does*, and that is stressed: 'Does this 'train 'stop at 'Clapham 'Junction? with '*dəz* as the highest-pitched word of the sentence.

Of the 9 instances of interrogative *did* in Collinson, 6 are initial, 3 non-initial. The latter are not specially marked, but the words preceding them are high-pitched: *hau did hi meik hiz məni?* (75); *hau did ju indzoi ðə beithouvn kənsət ði ʌðə nait?* (81); *hau did ði ɔ:diəns risi:v it?* (81). Of those in initial position, one is unmarked: *did ju giv ðæt mesidz tə jə (tjə) məðə?* (31), the rest are all high-pitched: *did ju hævə smu:ð (ka:m) pæsizdʒ?* (47; etc.)

While Collinson has not a single instance of the pattern *did -ju*, Palmer, *Everyday Sentences*, has: *did -ju: hæv tə du: it?* or *-did<sup>22</sup> ju ...* (XLIII: Enquiries as to the Necessity of Doing Something); and, in Table IA, 35: *did 'ju: (or 'did ju ...)*. Armstrong-Ward have non-initial *did* in: 'Why did she 'come 'now, when we're so 'busy? ('wai high-pitched, 32), and, in

<sup>21</sup> *u* in the transcription of *do* may be owing to the *w* of *we*.

<sup>22</sup> The intonation mark slopes very slightly upwards.

emphatic questions: "When did you say he'd come? with a sharply falling pitch for "wen (63).

Miss Schubiger, in *The Role of Intonation in Spoken English* (1935), draws attention to questions like: How did he know? Where do you get your lingo? — observing: "Intensity in questions gives them a note of great curiosity, of puzzled wonderment, or of complete consternation." (50). She also points out that "Where 'did he go?'" may be pronounced with either of two intonations: one with *Where* fairly low-pitched, and *did* falling sharply from high to low ("Contrast stress. It does not express complete ignorance; we know a place where he did *not* go."); the other with *Where* high-pitched, and *did* on a fairly low rising-falling tone ("Emotional stress. It expresses complete ignorance and great eagerness to know."). On p. 53 she quotes *The Forsyte Saga*, p. 881:

"But what's the use of keepin' fit?" said Monsieur Profond.

"Yes, sir," murmured Michael Mont, "what do you keep fit for?"

"Jack," cried Imogen, enchanted, "what do you keep fit for?"

The former is an ordinary question, with non-initial weak *do*, the latter is put with special intensity, which calls for strong *do*. These examples do not, of course, tell us when and why initial *do* (*does, did*) in ordinary questions, asked without special emphasis or intensity, have either a weak or a strong form. What the evidence presented does prove is, that to denote auxiliary *do* (*does, did*) in interrogative sentences as 'weak *do*' is an untenable generalization.

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Before summing up the results of our investigation, we will make one or two general remarks. One concerns the limitations of the method employed in this article, the other the limitations of the methods employed by modern grammarians. Let us begin with the former.

Though four prose passages containing more than forty thousand words altogether, and representing literary as well as colloquial style, may be expected to yield examples of the principal syntactic patterns in which *to do* is likely to figure, they cannot be relied upon to be entirely without gaps. Our texts contain no example of such constructions as: He told me he went home. — So he did. and: I did by best. — So did he. (*Kruisinga, Handbook*, § 1149.); or of the more complicated: She sleeps badly and so do I sleep badly. (cf. *ibid.* § 1152.) — to say nothing of a specimen like the following:

She was moving with increasing liveliness as the following sea rose to lift her: as she began her antics, so did the caulkings driven in with such care the day before begin to work loose.

J. Masefield, *The Bird of Dawning* (Alb. ed.), p. 153.

Even such a simple construction as: I strongly disapprove of his conduct. — We all do. — has no exact counterpart in our four texts; no more has a case like: He used to direct and superintend our games with the strictness

that some parents do the studies of their children. (Kruisinga, *op. cit.*, § 605.) — though other types of both stressed and unstressed substitutive *do* are represented, if but sparingly. For a complete inventory of the uses of a verb like *to do* it is, therefore, necessary to check any conclusions drawn from an examination of coherent texts by the aid of the catalogues of the grammarians.

The inverse, however, is equally true. The method followed by authors like Poutsma, Kruisinga, Jespersen, in their treatment of English grammar is to formulate the various uses of a verb like *to do* with little regard to the frequency with which they actually occur; and when they do commit themselves to qualifications like 'rare', 'frequent', etc., these qualifications, based mainly on personal impressions, are sometimes entirely wrong. Thus Kruisinga, in § 607 of his *Handbook*, writes: "Vicarious *do* is very frequent with the demonstrative *so*, a construction treated more fully in volume 2"; if our investigation gives at all a faithful reflection of conditions in present-day English, it is clear that a formula like: "Vicarious *do* is occasionally used (chiefly in literary English) with the demonstrative *so*" — would at any rate be nearer the truth.

The quotations provided by modern grammarians in smaller or greater quantities afford no reliable clue to the relative frequency of a given syntactic function either. The author's complete card-index or cabinet of slips might; but in the preparation of his materials for the printer, only a limited number of quotations can be admitted, and the rarer use may sometimes be more lavishly illustrated, comparatively speaking, than the commoner one. Besides, all that a quotation, duly accompanied by its reference, tells us is that the use or construction illustrated occurs in a certain book or article; whether it occurs there once or repeatedly, we are not told, and yet this may be of almost the same importance to a student of language as the actual number of atoms of any given element present in a molecule is to a student of chemistry.

The grammarian might retort that the results obtained by our method are only seemingly relevant. Admitting, he might say, that the finite forms of *to do* as a main verb are less common than the non-finite, this proves nothing about the character of *to do* so long as we do not know whether the same proportion does not also hold good for other verbs. The objection is valid in itself; at any rate, it requires an answer. To meet it, we have counted the finite and the non-finite forms of *to go*, *to know*, *to come* and *to give*, as well as those of *to have* as a main verb, in *The First and the Last*. In the case of *to go*, the ratio is approximately 2:5 (30 finite as against 76 non-finite forms); in that of *to know*, 1:2 (26 and 43 resp.); with *to come* 1:1 (43 and 45); *to give*, 1:3 (8 and 25). In the case of *to have*, the finite forms are in a majority of 5:2 (18 finite forms as against 7 non-finite ones). *To do* as a main verb shows a ratio of 1:5 (10:54) in *The First and the Last*; there are no finite forms at all (as against 11 non-finite forms) in *Mr. Strenberry's Tale*; the literary prose of *The Summing Up* provides the highest proportion of finite to non-finite

forms, viz. about 1 : 4 (5 : 22); *Spoken English* has 1 or 2 forms on a total of 31. In view of these parallels it will be admitted, we trust, that the low frequency of finite *do* (*does*, *did*) as a main verb is peculiar to *to do*, and not a common feature of all main verbs.<sup>23</sup>

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We submit that the following summary contains as accurate a statement of the uses of *to do*, and of their relative frequency, in twentieth-century English as is consistent with brevity. Numerical estimates should be regarded as tentative.

### Summary

*To do* is used: 1. as a main verb; 2. as a substitute for a main verb; 3. emphatically, without or with a plain infinitive; 4. as a non-emphatic auxiliary.

Forms of *to do* constitute a percentage of the vocabulary of any prose context of sufficient length varying approximately between 2 and 5. They are more frequent in colloquial than in literary English, owing to their commoner occurrence as auxiliaries in the former.

Of the three finite forms, *does* occurs far less frequently than *do* or *did*.<sup>24</sup>

1. *To do* is used as a main verb, chiefly in its non-finite forms, and with a neuter pronoun object.

Its rate of frequency as a main verb varies, but is always lower than as an auxiliary; it is higher in literary than in colloquial English. The latter is also true of the rate of frequency of its finite forms. Noun objects occur occasionally; intransitive uses are comparatively rare, being limited to idiomatic phrases, and to non-finite forms.

When accompanied by a monosyllabic pronoun object, and when used intransitively, *to do* is usually stressed; when accompanied by a noun object, it is usually weak-stressed.

2. *To do* is sometimes used as a substitute, chiefly in its finite forms, to refer to a preceding main verb with its adjuncts, if any. In this function it is usually weak-stressed.

<sup>23</sup> Cf. also the small proportion of finite forms of *to do* as a main verb in Kirkpatrick's *Idiomatic English*: four imperatives (out of 16) under transitive, one preterite (out of 17) under intransitive *do*.

<sup>24</sup> In what Curme calls 'colloquial' or 'popular', the OED 'vulgar' speech, *does*, and especially *doesn't*, are even rarer, *do* and *don't* being often used instead. It is arguable that *does*, and especially *doesn't*, have been (and are) artificially preserved, and if left to themselves might have died out long ago. Cf. the last quotation in OED 29: 1818-60 Abp. Whately *Compl. Bk.* (1864) 216, 'I *don't* think so'.. is good English. But we should not say 'he *don't* think so', but he *doesn't* think so. — Cf. also Curme, *Parts of Speech*, p. 252; *Syntax*, p. 54; and the figures in note 1.

*To do* is occasionally used with the demonstrative *so*, chiefly in literary English, to refer to a preceding main verb with its adjuncts, if any. In this function it is always stressed; the finite forms occur less frequently than the non-finite ones.<sup>25</sup>

3. a. The strong-stressed finite forms of *to do* are sometimes used as the latter of two predicates in sentences contrasting two aspects<sup>26</sup> of a verbal action (negative-affirmative, potential-actual, etc.). This also applies to the imperative.

b. The former predicate may be repeated after *do* (*does, did*) in the form of a plain infinitive.

c. An infinitive after strong-stressed *do* (*does, did*) may also refer to a verbal action implied in the former part of the sentence.

d. Strong-stressed *do* (*does, did*) may serve merely to emphasize the idea expressed by the following infinitive (with its adjuncts, if any).<sup>27</sup>

4. The finite forms of *to do* are very often used as non-emphatic auxiliaries, in combination with a plain infinitive. In this function they occur in questions, and especially in negative sentences with enclitic *not* (including negative imperatives).

Initial *do* (*does, did*) in questions may be either stressed or unstressed; non-initial *do* (*does, did*) are usually unstressed.

Negative *do* (*does, did*), i.e., mostly, *don't* (*doesn't, didn't*), are usually stressed. *Don't!* is occasionally used as an absolute imperative (cf. 3a).

<sup>25</sup> This conclusion is based on the materials in Poutsma's *Grammar* (Part II, IB, Ch. XXXII, 29.). Jespersen, *Essentials of English Grammar*, over-simplifies the matter when saying: "So, however, is only used after the infinitive, participle, and gerund of *do*, otherwise this verb suffices in itself." — A modern detective-story, *Death in Ecstasy* by Ngaio Marsh (Penguin Books 1940, first published 1936), running to about 70,000 words, has only four instances of this construction: ... and he did *so* (19); ... and in doing *so* (55); She may have wanted to do *so* (172); I do *so* most emphatically (175; a Frenchman speaking).

<sup>26</sup> This term to be taken in its general sense, not in that of 'Aktionsart'.

<sup>27</sup> Here follow some examples of 3 a-d, taken from the texts examined:

a. I don't think he heard me, and if he did, he certainly didn't understand. (P. 300.) Who would ever have thought that he could feel as he did ... (G. 135.)

When will you be seeing your brother next? — Oh, some time in the next few days, I expect. Well, when you do, please give him my kind regards. (C. 28.)

If you won't think me rude, I'll take one of these cigars. — Do, by all means! (C. 40.)

b. Seen your sister lately? — I haven't seen her for an age. — When you do see her, give her my best love. (C. 28.)

I don't know. What I do know is ... (P. 300.)

... only the drear sound of a wind one must and did keep out — (G. 151.)

c. He stood quite still on the crowded pavement, unable, really unable, to buy a paper. But his face was like a piece of iron when he did step forward and hold his penny out. (G. 143.)

Oh, I don't care if they do think me queer. I am queer. (P. 294.)

He won't be schoolmastering here much longer neither. He's been given a few warnings, that I do know. (P. 291.)

d. Brought it all on himself, they say. But it does seem a pity, doesn't it? (P. 292.) Oh, do stay a bit longer! (C. 28.)

5. In literary English, the unstressed finite forms of *to do* are occasionally used in combination with a plain infinitive in sentences with inverted word-order.

★

Is there any significance in the salient facts that *to do* as a main verb occurs chiefly in its non-finite forms, and with neuter pronoun objects, and that as an auxiliary it occurs in its finite forms only? As regards the latter, it is hard to see how it could be otherwise: as an auxiliary *do* (*does*, *did*) forms a verbal group with a plain infinitive; the latter being non-finite, the former, by the laws of Standard English, must necessarily be finite.<sup>28</sup> It seems equally clear that, even if we call the auxiliary in the verbal group predicative, the infinitive non-predicative, the latter expresses a clearly verbal meaning, while the former is only weakly verbal. A main verb which occurs chiefly in its non-finite forms, on the other hand, is more limited in its syntactic potency than one that is used freely in both its finite and its non-finite forms. This, added to the further restriction that *to do* as a main verb is chiefly used with neuter pronoun objects, entitles it only very partially to the name of a 'verb of full meaning', and for that very reason makes it eminently suited to the role of subordinate member of a verbal group. In the above arrangement, the second and third divisions form a fairly smooth transition from the main to the auxiliary uses of *to do*.<sup>29</sup>

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<sup>28</sup> In popular southern American English the past participle may also occur before an infinitive or another past participle: "I done tell you 'bout Brer Rabbit makin' 'im a steeple." (Joel Chandler Harris, *Nights with Uncle Remus*, p. 97; quoted by Curme, *Syntax*, p. 23.) According to Curme, a past participle after *done* ('I done tole [i.e. told] you 'bout dat', ib.) is much more common than an infinitive.

<sup>29</sup> It is probably needless to add that the above inquiry has been conducted entirely on synchronic lines, and that historical considerations have been deliberately ruled out. This need not prevent us from stating our conviction that for a complete survey of the history of *to do* it will be necessary to determine the relative frequency of its forms and functions at various periods. — What has been said here of *to do* applies (*mutatis mutandis*) to many other elements of English syntax.

## Reviews

*The Consecutive Subjunctive in Old English.* By MORGAN CALLAWAY, JR. (The Modern Language Association of America, Monograph Series IV.) Pp. 110. Boston: D. C. Heath & Co. 1933.<sup>1</sup> \$1.50.

Up to the appearance of Prof. Callaway's study there existed only one detailed treatment of the Consecutive Subjunctive in Old English, viz. "The Clause of Result in Old English Prose", by A. H. Benham, *Anglia* XXXI, 1908, pp. 197-255. As indicated by the title, this study is restricted to Old English Prose texts and little attention is paid to the Latin originals of the Old English translations. In the investigation under review Prof. Callaway follows the plan of his first monograph on the Subjunctive, *The Temporal Subjunctive in Old English* (The University of Texas Press, 1931) and bases his study on a statistical reading of the chief Old English texts, prose and poetical, and, in the case of translations, of the Latin originals.

In the Introduction (pp. 1-5) the plan of the study is indicated and the difficulty of distinguishing consecutive from final clauses is discussed. Sometimes no hard-and-fast line can be drawn between clauses of result and those of purpose. A clause that is final in Latin may be consecutive in Old English. Thus, C. P. 317, 7. 8, which is final in Latin, is rightly taken by Callaway as consecutive, but he leaves the possibility of its being final in Old English as well. In some cases there is more room for doubt as to the consecutive character of a clause, e.g. in some of the examples on p. 19, which Callaway rightly considers as consecutive. In Chapter I (pp. 6-16) the consecutive subjunctive introduced by correlative particles is treated. These correlative particles fall into 2 larger subdivisions: A. *non-prepositional* (362 in WS, 6 in the Lindisfarne Gospels): *swa swa, swa ... swa, swa ... þæs þe, swa þæt, swa ... þæt* etc. (13 different correlative particles); B. *prepositional* (66 in WS, 6 in the Lindisfarne Gospels): *on þa wisan þæt, to þæm þæt*, etc. (8 prepositional particles). Chapter II (pp. 17-27) deals with the consecutive subjunctive introduced by single particles. Whereas in Sub-groups A and B of Ch. I the subjunctive is less frequent than the Indicative, the reverse is found in consecutive clauses introduced by single particles: here the subj. is much more frequent than the Indicative. The examples amount to 351 in West-Saxon and 15 in the Lindisfarne. On pp. 21 ff. Callaway discusses a special type (56 examples): introduced by *þæt* (or *þætte*) following *beon* (*wesan*) without intervening adjective or adverb.

In Ch. III (pp. 28-55) Callaway discusses the origin of the consecutive subjunctive in Old English, paying attention first to the nature of the governing clause, then to the Latin correspondents to the Old English

<sup>1</sup> A review has been delayed by causes beyond the control of reviewer and editors. — E. d.  
E. S. XXIV. 1942.

consecutive subjunctive, and finally to the Old English non-subjunctive renditions of Latin consecutive subjunctives. Ch. IV (pp. 56-67) contains a discussion of the consecutive subjunctive in the other Germanic languages, especially with regard to the supposed influence of the governing clause (Gothic, the Scandinavian Languages, Old High German, Middle High German). In Ch. V (pp. 68-74) the results are summed up. Two Appendices are added (pp. 75-110), A giving the statistics of the consecutive subjunctive in Old English arranged according to the particles and giving the verbs that occur in the subj., B containing a full bibliography.

The chief results arrived at in this very able investigation into the use of the consecutive subjunctive in Old English are:

- 1) in all cases the chief reason for the use of this subj. lies in the fact that the result is looked upon as contingent;
- 2) the determining factor in the use of the subj. is therefore not the nature of the governing clause, as has been held by the majority of scholars;
- 3) the consecutive subj. is in most cases to be considered as of native English origin, with only occasional Latin influence, as in the special type of clauses mentioned above.

The first and the second of these results are so closely connected that it seems best to treat them together. On p. 3 Prof. Callaway finds himself in disagreement with Glunz (*Die Verwendung des Konjunktivs im Altenenglischen*, Beiträge zur Englischen Philologie, Heft XI, 1930), who, in discussing the relationship between consecutive clauses and final clauses, remarks (p. 37): "Wenn der sogenannte Konsekutivsatz einfach die Folge konstatiert, ohne dass der Redende ein Interesse daran äussert, so steht der Indikativ: *He lædde hie swa mid ligenum and mid listum speon idese on þæt unriht, þæt heo hire mod ongan lætan æfter þam larum* Gen. 591." Callaway questions the cogency of Glunz's reasoning with these words: "Certainly a result in which a speaker is deeply interested is at times expressed by the Indicative both in Old English and in Modern English" (Callaway p. 3). As examples he gives from the *West Saxon Gospels*: *Matthew* 8. 27, *Mark* 1. 27 and *Hamlet* I. v. 49. It seems that Callaway here misunderstood Glunz's words: Glunz does not mean that the speaker is not interested in the result, but he does not express his interest in the result which is given as a fact, not as a possibility.<sup>2</sup> Otherwise Glunz's own example, Gen. 591, would be entirely beside the point, for surely Satan is very much interested in the result of his wiles with regard to Eve and the forbidden tree, only he does not express his interest, or in other words: the result is given as a fact, for thus it actually happened. There is therefore not much to choose between Glunz's view of the subjunctive of interest and Callaway's view that "contingency rather than interest is the chief factor differentiating the Consecutive Subjunctive from the Consecutive Indicative" (p. 4.).

<sup>2</sup> Cf. also Max Förster's note on Prof. v. d. Gaaf's review of Glunz's book, *E. S.* XVI (1934), 25. — Ed.

In examples like these there is indeed a great deal in favour of Callaway's theory that it is not the nature of the governing clause that determines the use of the subj., but rather contingency. Yet, there are so many examples in which it is impossible to consider the dependent clause apart from the contents of the headclause that some influence should be allotted to the nature of the governing clause. This theory of the influence of the headclause, called by Callaway, after its first advocates, the Erdmann-Bernhardt theory, holds that "the majority of consecutive subjunctives in Old English occur when the governing clause has an Imperative Mood, a Subjunctive Mood (Jussive or Optative), or a Negative Particle" (p. 29). The majority of scholars are in favour of this theory, there being only a small minority who do not approve of it. Among the latter are Prof. Mourek (for Old English see his: "Zur Syntax des Konjunktivs im Beowulf", *Prager Deutsche Studien*, nos. 8 and 9, 1908, pp. 121-137). Dr. Glunz (op. cit.) and Prof. Callaway in the book under review.

It seems to the present reviewer that, in the same way as the advocates of the Erdmann-Bernhardt theory have gone too far by setting up rules for the use of the subjunctive, thus forgetting that the subj. in OE. is still largely a matter of style (see Glunz, l.c. p. 19), similarly the opponents of the Erdmann-Bernhardt theory overshoot the mark by denying any influence whatever to the nature of the governing clause. The truth seems to lie somewhere half-way between these opposing views. The point is this: in by far the most cases a dependent clause cannot be considered entirely apart from its headclause; the fact that the sentence is dependent must necessarily result in some influence being allotted to the headclause, only this influence cannot be grammatically defined by means of rules as rigorously as the adherents of the Erdmann-Bernhardt theory suppose. But psychologically it is greater than Callaway and Glunz assume. In this respect it is remarkable to read what Glunz says about the Jussive Subjunctive (l.c. pp. 13 f.): "Es ist offensichtlich, dass der Charakter des Konjunktivs als Befehlsmodus meist schon durch das Verbum oder den Inhalt des Hauptsatzes angedeutet oder bestimmt wird" (cp. also p. 18, last paragraph). And in the examples given by Glunz on p. 36, which may be considered as clauses of purpose in which at the same time the result is expressed, the verbs of the headclauses clearly indicate the purpose-result idea expressed by the subjunctive in the dependent clauses. The same holds good for conditional clauses (Glunz, p. 45) and for the optative (pp. 75 f.).

On p. 33 Callaway quotes Glunz's chief argument against the Erdmann-Bernhardt theory, especially with regard to the influence of a negation in the headclause: "Man kann sprachpsychologisch nicht begründen oder beweisen, dass man den Konjunktiv setzte da, wo der betreffende Satz von etwas Negativem, nicht Existierendem abhängig ist. In jeder Lüge ist das der Fall, und doch lügt man im Indikativ. Der Konjunktiv ist nun einmal nicht der Ausdruck für etwas nicht Wirkliches, sondern der für eine Seelenstimmung. Diese besteht hier darin, dass man einen Verbal-

vorgang mit zweifelnden Augen als unsicher, bedingt und von Unsicherem abhängig ansieht, im Zweifel, in der Ungewissheit." (Glunz, pp. 78 f.).

Glunz's parallel with the lie points rather to the opposite of what he wants to prove: when a man lies, he assumes the absolute certainty of what he is going to say, there is in him no element of doubt, otherwise his lie would fail in its effect upon the hearer. The indicative, expressing a fact, is therefore the mood chosen for this purpose. Exactly in this parallel it comes out clearly that the use or non-use of the subj. is largely a matter of psychology. As regards the element of doubt or uncertainty inherent in the subjunctive (see last quotation from Glunz), is not this uncertainty in most cases psychologically determined by the headclause?

Summing up our remarks on the first and second of Callaway's results, we may say that Callaway is right in his contention that very often contingency is the chief factor determining the use of the subj. of result, but that in inveighing against the Erdmann-Bernhardt theory he rather overshoots the mark by denying any influence to the nature of the governing clause, because he disregards the psychological element in the use of the subjunctive.

As to the third result of Callaway's study, that in most cases the consecutive subj. is to be considered as of native English origin, it seems that Callaway differentiates rather too much when he holds that "with the more frequently recurring particles (*swa þæt* and *swa ... þæt*), the Old English consecutive subjunctive is of native origin", but that with the particles *swa þætte*, *swa ... þætte*, *swelc ... þæt*, and *swelc ... þætte* the subj. "is not of native origin, but is due to Latin influence" (p. 38), because they occur chiefly in translations from the Latin. I doubt whether there is really such a great difference in the use of these two groups of particles as to justify this conclusion.

Finally, a word may be said about the special type of consecutive clauses mentioned by Callaway (pp. 21 ff.): Introduced by *þæt* (or *þætte*) following *beon* (*wesan*) without intervening adjective or adverb. Two sub-types are distinguished:

a) in an Interrogative-Deliberative sentence:

e.g. Met. 198.18 *hwa is on worulde þæt ne wafige ...*

Met. 198.6 *hwa is moncynnes þæt ne wundrie ...*

b) in a sentence resembling a Relative Clause of Characteristic:

e.g. Met. 188.50 *nis þeah ænig man þætte ealles swa bereafod sie ...*

Boeth. 55.29 *Ac þæt nis nan man þætte sumes eacan ne þyrfe ...*

I fail to see in what respect these clauses express a result. They are, as Callaway rightly remarks (pp. 45 f.), probably due to Latin influence and occur mostly in ecclesiastical writings. The headclause in sub-type a) is invariably interrogative, expressing a doubt, and that of sub-type b) is negative, so that this type of sentence (mostly relative, except perhaps when the subject is expressed after *þæt*, e.g. Sal. 423 *forbon nis nænegu gecynd ... þæt he forþ ne sie fyrenes cynnes*) provides an argument in favour of the theory of the influence of the headclause. The example

Wær. 144.10 (Callaway, p. 22) is from MS C: *hwylc eom ic la, þæt ic æfre sceolde þyslicum men þeowian?*; MS H reads: *þæt ic æfre þus his gelican þeowie?* MS C has the same auxiliary that modern English would use here; cp. sentences like: *Why should you stay in London ...?* (Kruisinga, *Handbook*<sup>5</sup>, Vol. I, § 698.)

This exhaustive monograph shows clearly the advantages of the theoretical-statistical method when handled in that exemplary way that characterizes all the works of Prof. Callaway, but at the same time one distinctly feels the lack of any psychological explanation, especially because the subject is the subjunctive in Old English, which belongs to a great extent to the domain of psychology.

There is only one disturbing misprint: p. 13, l. 20 from the top, for *hæbban* [= *hebban*], read: *hæbben* [= *hebben*].

Wageningen.

B. J. TIMMER.

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*Richard Crashaw, A Study in Baroque Sensibility.* By AUSTIN WARREN. Pp. xvi—260, seven illustrations. Louisiana State University Press, 1939. \$3.—.

This book is the culmination of a number of studies which Prof. Warren has dedicated to Crashaw in the last few years; some of them first appeared in the columns of the *Times Literary Supplement*. Minute and painstaking as his research has been (one may truly say that Prof. Warren has done his utmost to fill in gaps in the discontinuous story of Crashaw's life), the distinguished American scholar has admirably kept his sense of proportion: the present work is more than a specialist's contribution; it is an all-round portrait of Crashaw which is likely to appeal to a wider public than seventeenth century students, for Prof. Warren, having an eye to the American reader, has taken care to smooth his way by giving a full description of the background of taste against which Crashaw's poetry must be placed in order to be adequately appreciated. A similar attempt had been made fifteen years ago by the author of the present review in the second part of his *Secentismo e marinismo in Inghilterra*, when serious research on Crashaw and on the nature of Baroque imagery had just begun. Prof. Martin was then about to publish his standard edition of Crashaw's English, Latin and Greek Poems together with such wealth of both biographical and philological information, that it was to be regretted that he did not choose to coordinate it himself in the form of an essay. Since then much has been written chiefly on the subject of metaphysical poetry and conceits by T. S. Eliot, Miss E. Holmes, Dr. G. Williamson, Prof. C. Spurgeon, Miss K. Lea; and two works on cognate aspects of Baroque taste,

E. Mâle's *L'Art religieux après le Concile de Trente*, and *Studies on Seventeenth-Century Imagery* by the present writer have tried to make the Baroque point of view less unfamiliar. Prof. Warren has been able to supplement his own research with information drawn from these various sources, and thus to give the finishing touch to a portrait of Crashaw which is likely to prove final. The subtlety of Prof. Warren's study is not to be judged by his concluding words, which, with a view to the general reader, conjure up such a conventional and slightly inaccurate picture of the Baroque spirit as might have been devised by a film producer rather than by a scholar :

The light passes through colored and storied glass and flickers from high candles; it illuminates an altar of purple marble, surmounted by a triptych in polychrome and gold; a high mass is in celebration. Below the high thin voices of boys, the organ rumbles thickly. The air is redolent of rich, sharp incense. High above the chancel, the rood beam exhibits, in bold relief, the Crucified Lord and his suffering Mother; and in the church below, there is the dusky figure of one praying and adoring.

If Prof. Warren was thinking of the small chapel at Peterhouse as adorned by John Cosin, the instance has not been well chosen for a typical Baroque church, which would not have coloured glass, and still less "a triptych in polychrome and gold" on the high altar, which suggests rather a mediaeval church. Such lapses (another occurs on p. 65, when, in a summing-up of Baroque characteristics, we read that painting "would anticipate the agility of the cinema") strike occasionally a jarring note to a European ear, and one is reminded then that Prof. Warren comes from another Continent, where the Baroque can be studied only in museums (unless one goes to Mexico, but then the Mexican Baroque is other than the Roman one), is not part of the atmosphere one breathes. Prof. Warren is too much of an accurate scholar to betray in a conspicuous way his lack of original feeling for the Baroque; he has studied profoundly the best critical works on Baroque art (unfortunately T. H. Fokker's *Roman Baroque Art* arrived too late for his use), with the result that his picture of the artistic aspect of the period must be very illuminating to American readers; if here and there a European is likely to detect a faint "alien" touch — what the French with a Greek word call the *métèque* —, this does not diminish the merit of a work whose ability in conveying information is no less admirable than the soundness of its scholarly research. Nothing could be better than the study of Crashaw's technique in his epigrams, and of his development from the epigram to the ode. This is a central point in the appreciation of Crashaw and Prof. Warren's pages on it show how deeply he has mastered the subject. He has also been able to avail himself of the collection of emblematicists in the Widener Library at Harvard, and gives details of a few representative volumes, though he does not seem to discriminate enough between books which enjoyed a widespread circulation (such as *Pia Desideria*, *Cor Jesu Amanti Sacrum*), and inferior productions which, typical as they may be, had hardly any popularity (such is for instance F. Pona's *Cardiomorphoseos*). Here we touch upon a faulty sense

of perspective which is in Prof. Warren a defect akin to his lack of original experience of the Baroque already mentioned. The same faulty sense makes him couple Crashaw's name with those of other artists under the impression of superficial analogies. He says for instance (p. 90) that "the essential in Crashaw, his religious devotion subtracted, was a fascinated concern for style, a literary Alexandrianism like that of Bion and Moschus or Pater or Flaubert", and (p. 168) that Crashaw's habitual, fond use of alliteration allies him "to Poe, to Lanier, to Swinburne, to Francis Thompson, to Father Hopkins — all poets with whom, in other respects, he invites comparison". One cannot help feeling that in these lists a few names are *de trop*: certainly one wonders how Flaubert got there.

Much has been written about Crashaw's imagery, and an attempt has been made to qualify the dazzling effect which would result from visualizing too vividly some of his passages loaded with metaphorical language. As early as 1925 Miss K. Lea wrote :

In his frequent use of the word 'nest' I do not believe that the image of a bird's nest presented itself to him ... For Crashaw we have an even longer list of words, such as 'womb', 'tomb', 'grave', 'day', 'death', and 'fount', which he used as it were ritually and in a colourless sense of his own. While it is proof of his greatness that he had this peculiar idiom of speech, it is also significant of his weakness that this idiom must be re-learned and explained.

Ten years afterwards, Miss Wallerstein, in her *Richard Crashaw: A Study in Style and Poetic Development*, developed this thesis, which Prof. Warren is so much prepared to consider "a penetrating insight into the nature of Crashaw's poetic method", that he does not hesitate to follow suit, and to write :

The style is superficially imagistic, with its spears and swords and fires and floods. But the context makes it clear that the reader is not intended to visualize these objects. They are like the ideograms of the Chinese alphabet — pictures which are short-hand for concepts; and this poetry is no longer really Marinist. Crashaw started out with a devotion to the literal wounds of Christ and the literal tears of the Magdalen. In his later poetry, this kind of physical devotion has disappeared, though all of its imagery remains. Wounds become translatable as mediatorial or mystical sufferings; tears are to be read as penitential sorrow; the floods and the fires are the forces of dissolving flux and animating love; imagery turns into symbolism.

This may be or may not be true of the later style of Crashaw, but it implies ideas about symbolism and the function of poetry which cannot be accepted as a matter of course. Symbolism is admittedly a word of which much indiscriminate use has been made of late; a reading of Roger Hinks' *Myth and Allegory in Ancient Art* might considerably help to throw light on a very intricate subject. For many, the proprium of the poet seems to consist in the power he has to invest common things with a symbolic value, so as to make them mirror a universe, become charged with a mythical import. This is what Mallarmé called "donner un sens plus pur aux mots de la tribu"; to the poet *nomina*, to repeat an old pun, are *numina*: the word becomes a centre of infinite resonance, its sound, its spelling, its root.

are as many sources of images. The poet restores dignity and beauty to words whose figurative import has been obliterated by a long use. Now, what would Crashaw do according to those critics? Exactly the opposite of what a poet is supposed to do; he would debase imaginative words into colourless counters; spears, swords, fires, floods, etc. would in his vocabulary have as little metaphorical relief as, say, the word "flower" for the man-in-the-street when he speaks of the flower of youth or beauty. The result of turning images into ideograms would not be poetry, but just its opposite. And this would be a very curious achievement indeed for the poet who has written (in his *Hymn on the Name of Jesus*):

Fair, flowry Name; In none but Thee  
And Thy Nectareall Fragrancy,  
Hourly there meetes  
An universall SYNOD of All sweets  
.....  
SWEET NAME, in Thy each Syllable  
A Thousand Blest ARABIAS dwell;  
A Thousand Hills of Frankincense, etc.

In fact, Crashaw would be, then, the very antithesis of the Baroque. Do not the baroque architects blow a fresh breath of life into decorative elements which had crystallized with long use? Did not Borromini bring the stir of life back to the stylized leaves of capitals? Stars, volutes, palm leaves, were not to him rigid patterns; they quivered with life in the vast dynamic whole of the building. If Crashaw aimed at a colourless poetic diction of clichés, there would be very little reason indeed to describe him, as Prof. Warren does, as the most typical representative of Baroque inspiration in England. Is it not better to admit that his images often clash in a way which repels our more sober taste, but that this was a peculiarity of his age, from Shakespeare to Giambattista Basile? Or rather, that he visualized everything to such an extent that no single detail stood out so obtrusively as it seems to do to our slower and less fiery imagination; his *tempo* was different from ours, it carried along the ore as well as the dross in a single incandescent stream. Which of us moderns would be able to read in one breath the fugues of many of his poems? Can any of us adequately read either *Bulla*, or *Musick's Duell*, or the famous finale of *The Flaming Heart*? Our breath fails us, we pause on the words, we analyse, we invent elegant theories to explain what needs no explanation; just as if — to borrow Prof. Warren's comparison with the cinema — we tried to slow up the passing on the screen of the picture of a horse-race.

Rome.

MARIO PRAZ.

*Defoe in the Pillory and other Studies.* By JOHN ROBERT MOORE. (Indiana University Publications. Humanities Series, No. 1. 1939.) XI and 249 pp. Bloomington, Indiana. \$2.—.

*Defoe's First Poem.* By MARY ELIZABETH CAMPBELL. X and 222 pp. Bloomington, Indiana: The Principia Press. 1938.

The eight articles contained in Professor Moore's book are the result of long and painstaking studies, devoted to Daniel Defoe by one of his enthusiastic and scholarly friends in America. They clear up biographical and bibliographical points of detail of considerable importance. The essay that has given the whole collection its title goes into the question, why Defoe, in the trial of 1703, was punished with such unusual severity for the publication of *The Shortest Way with the Dissenters*. Professor Moore is right in denying the sufficiency of the traditional explanations, almost exclusively based on an interpretation of one single pamphlet and its negative effect on friends and foes. By weighing the whole of Defoe's journalistic activity in the years before 1703 and the impression it was bound to make on his judges, the author arrives at a fuller understanding of the outburst of hatred against the man whose latest offending publication alone could not possibly justify so much violence. The fact that Defoe, in his satires of the preceding years, had not only attacked legal abuses in general, but had handled particular persons with characteristic roughness, among them some of the judges in his trial, is one of the most convincing points in Professor Moore's argument.

In his fourth chapter the author tries to ascertain the relation between the two editions of Defoe's collected works which appeared in 1703. Before now, one of them was considered spurious, because Defoe, in the preface to *The True Collection*, bitterly complained of its inaccuracy and of the impudence of the printer who published it. A comparison of the two texts, however, makes it practically certain that Defoe was responsible for both editions. He had good reasons for denying his authorship of the two tracts which are included in the so-called spurious edition, but were not taken over into *The True Collection*.

In chapters VI, VII and VIII Professor Moore adds three new items to the long list of Defoe's works. All three were published under some other name, and were for some time accepted as genuine productions of their pretended authors. Only in the course of the 19th century were they tentatively ascribed to the author of *Robinson Crusoe*. Professor Moore is able to adduce evidence that goes very far towards proving that they were indeed written in part, or completely, by Defoe's untiring pen.

The first work in question is *The Voyage of Don Manoel Gonzales (late merchant) of the City of Lisbon in Portugal to Great Britain*, first published in 1745. It is not difficult to see that it cannot have been written by a Portuguese, that an Englishman, or rather several Englishmen, were its authors. A little more than three chapters of the book show signs of

Defoe's style, and contain, moreover, ideas, expressions, even passages of some length, that are strikingly paralleled in his *Tour thro' the Whole Island of Great Britain*. Professor Moore is inclined to believe that the *Voyage* was planned and begun by the author of the *Tour*, and completed after his death by some third-rate hack.

In the cases of *Madagascar; or, Robert Drury's Journal* (1729) and of *A General History of the Robberies and Murders of the Most Notorious Pirates* (1724, 25 and 26), a book most influential in forming the ideas concerning piracy in the minds of later English readers and writers, Professor Moore feels justified in making more comprehensive claims on behalf of Defoe's authorship. We cannot go into the details of his argument; suffice it to say that it is carefully and solidly knit; observations and facts of various weight are built into a structure of proof that it will hardly be possible ever to destroy again. The same method of telling an imaginary story with the help of materials collected from matter of fact reports was employed in the composition of *Robert Drury's Journal* and of *Robinson Crusoe*. In the *History of the Pirates* persons and affairs are treated at great length that were particularly well known to Defoe, as his accepted works show. A certain amount of overlapping in his various versions of the same story is particularly helpful in solving the question of authorship.

Having enjoyed these and other valuable samples of Professor Moore's work on Defoe, we look forward to reading his promised views concerning Defoe's complex personality and often puzzling conduct. In spite of the remark on page 189f. we trust that he will not try to solve many of the difficult questions they present by simply calling him a True-born Englishman. There were too many True-born Englishmen, who did not behave as Defoe did for this idea to be an explanation at all. I do not see how Defoe can be understood, if the fact that he wavered between two philosophies, that he spoke the language of his fathers sometimes and that of his children at other times is off-handedly dismissed as "an error of continental writers."<sup>1</sup>

A year before Professor Moore's book appeared, Indiana University made another contribution to the study of Defoe. Miss Campbell's volume is a running commentary on *A New Discovery of an Old Intreague* (1691), the earliest of those compositions of Defoe's which we are forced to accept as poems, because they are typographically arranged in a way that suggests metre, because they contain a certain number of correct rhymes, and also because their author emphatically asserts that they are poems. It makes as difficult reading as any other production of the kind, being packed with topical allusions, which can be understood only at the expense of much

<sup>1</sup> I cannot resist the temptation of inviting Professor Moore to study my view of Defoe, which springs from a recognition of this fact, in my book on the subject, where it is more fully developed and substantiated than in the short article which he has kindly quoted and criticized.

hard work. Miss Campbell has ungrudgingly expended it, and has solved most of the problems presented by the poem. She has even been able to find a certain amount of pleasure in observing the cutting strokes of Defoe's rough wit and the tortuous elegancies of his line. Her task has enjoined on her a minute study of London City politics during the reigns of Charles II, James II, and William and Mary. Only thus could she explain the why and how of many a dark saying, and introduce to us the great number of prominent and unimportant politicians that people Defoe's page. Her book is valuable rather for the close-up view we get of the troubled period of the Glorious Revolution than for important additions to our knowledge of the life and mind of Defoe in his younger years. He appears as a staunch defender of William III and the new order of things, and exerts his ingenuity to the utmost in forestalling any attempts of disaffected people, of unreliable Tories and secret Jacobites, to overthrow it. Although that is precisely what we expect him to do, it is pleasing and instructive to see the methods of his journalistic warfare explored in a poem that was very little understood before Miss Campbell's study was on hand.

Basel.

RUDOLF STAMM.

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*Grundriss der Geschichte der Englischen Literatur. Von 1832 bis zur Gegenwart.* Von KARL ARNS. 235 pp. Paderborn: Ferdinand Schöningh. 1941. RM. 6.75.

This handbook covers roughly the same ground as Leon Kellner's well-known survey of English literature from Dickens to Shaw (1921, 2nd edition), which it is probably destined to replace in many German schools and universities. Dr. Arns' work takes due account of the criticism and research that has been expended on the subject during the last twenty years and it may generally be described as a reliable guide to much valuable information. The book is divided into forty-two chapters dealing in chronological order with various aspects of modern English literature. The best chapters are those on the Victorian and Edwardian novel; I liked particularly the pages devoted to Thackeray, D. H. Lawrence, and Arnold Bennett. On the other hand, Dr. Arns does not quite do justice to Dickens, H. G. Wells and Shaw, nor does he give proof of much sympathy for, or understanding of, modern poetry. Tennyson, for instance, is grossly underrated, and chapter 15, *T. S. Eliot, die Literaturkritik und die Modernisten* (pp. 116-121), betrays even a certain distaste on the part of the author for the whole province of twentieth century verse.

This *Grundriss* is chiefly intended to serve a practical purpose. Thus, Dr. Arns gives a great many sketches of the plots of novels, plays, and epic poems. In some cases these sketches appear to be abridged versions

of those contained in the popular *Oxford Companion to English Literature*, and it may be wondered if the space allowed to them might not have been more profitably used for a critical examination of the works themselves. What seems chiefly lacking, however, in this book is a certain sense of pleasure and enjoyment in the comment on the works of writers whom we all have come to regard with a more than merely academic or historical interest. After all, we do not so much want to be told which of their works are to-day "rightly forgotten", than which deserve to be read again, nor are we particularly anxious to know which of G. M. Hopkins' poems or Thomas Hardy's novels is most widely read in Germany or anywhere else, for that matter; but what we should like to know is which of them appeals most to Dr. Arns and why it does so. Normally, the reader's curiosity about a book is excited more by some remarks of personal appreciation than by a cold summary of its contents. As the *Grundriss* is meant especially for undergraduates a certain departure in this direction from strict objectivity might have been justified.

The originality of this work consists in its unswerving attention to one question, namely, the English writers' attitude towards Germany, and the German public's attitude towards the English writers. Everything that bears on this question is carefully noted: translations into German and from German, performances of English plays in Germany, popularity with the German reading public before and after various historical events, and so on. Uncommon stress is laid on the subject of racial origin and regional tendencies. It is often difficult to see the literary relevance of such observations. Dr. Arns has a perfect right to consider his subject from the viewpoint expressed in the Foreword, where he defines his book as a "Versuch, die englische Literatur der letzten hundert Jahre von national-politischen Gesichtspunkten aus zu behandeln". But he will understand, I am sure, that by doing so he has lessened the appeal of his book to those who in the study of literature look for literary values first and foremost.

Geneva.

H. W. HÄUSERMANN.

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*De Bouw van het Engelse Woord.* Door E. KRUISINGA.  
(Mededeelingen der Nederlandsche Akademie van Wetenschappen, Afd. Letterkunde, Nieuwe Reeks, deel 4, No. 8.) 78 pp.  
Amsterdam: Noord-Hollandsche Uitg. Mij. 1941. Prijs f 1.05.

In this work the author, starting from the material of Trnka's lists,<sup>1</sup> analyses the structure of English words from a phonematic point of view. In the first chapter he discusses words of one syllable, subdividing them in the

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<sup>1</sup> *A Phonological Analysis of Present-Day English*, by B. Trnka. Studies in English by Members of the University of Prague, vol. V, 1935.

following manner: those consisting of a vowel<sup>2</sup>, those consisting of a vowel preceded or followed by one consonant, those consisting of a vowel preceded or followed by two consonants, and those forming the majority of English words, and beginning and ending with one or more consonants. In the second chapter, dealing with disyllabic stems, attention is again paid to the beginning and end of words, the syllabic sounds and the consonants and consonant-groups found medially. The third chapter treats of conjugated forms and derivatives, the fourth of the relative frequency of various types of English words. The fifth, though short, is not therefore less valuable, indicating as it does the important function structural linguistics can fulfil in the historical study of language.

Passing now to a detailed examination of the work, we venture to remark that in the sentence 'Daar ook de andere vloeiende medeklinkers alleen in onbeklemde syllaben voorkomen' (p. 4), it would have been better if the author had inserted 'syllabisch'. With regard to the value of the so-called 'potential' *r* (p. 6), we do not share the author's views. A potential speech-sound is by its very nature no speech-sound at all, and the use of the term is misleading. So in enumerating the words consisting of or ending in a vowel, we are inclined to adhere to Trnka's lists, rather than to Kruisinga's deviation from them. In connection with his view that words in weak-stressed *ə* by itself, are contrary to the genius of English, the author wants us to believe on p. 33 that words like *halo*, *motto*, *echo*, *gusto*, and *salvo* are not yet fully incorporated in living English, because they are never pronounced with *ə*. First of all, we doubt whether this view is correct, and secondly what would the author say about *hero*, *cargo*, *negro*, *borrow*, *furrow*, *mellow*, *narrow*, *hollow*, *shadow*, *meadow*. Nobody would surely deny that most of these words form part and parcel of every Englishman's vocabulary, and yet most of them are never pronounced with *ə* or *ər*, which amply proves that *ou* as a final vowel is found in English — as, indeed, the author himself had admitted on p. 31.

The fact that words like *soda*, *idea* take intrusive *r*, is, according to Kruisinga, proof of the correctness of Sweet's transcription *ər* in words like *enter*, as distinguished from other *ə*'s. Nobody doubts that there are various *ə*'s from a phonetic point of view, but we doubt if there is more than one phoneme *ə*. Jones, in his *Outline of English Phonetics* §§ 355 ff., 3rd. ed., distinguishes three variants of the phoneme *ə*, the third of which is found in final position (*china*, *villa*, *collar*, etc.), but this has nothing to do with the fact that such words take *r* either legitimately or analogically immediately before vowels. They most emphatically have no *r* in other cases, and the fact that Sweet used the symbol *r* even there must be considered as a makeshift. Not all people pronounce such words with *r* immediately before vowels, and the use of intrusive *r* is by no means universal. But this does not affect the quality of the final vowel in such

<sup>2</sup> For the sake of brevity, 'vowel' is here and elsewhere in this review meant to include the diphthongs.

words, and if it is thought desirable to have this indicated, a variant symbol should be used. Whether this would make the transcription phonetic instead of phonematic, it is not here the place to discuss. The difference between words like *negro*, *shadow*, etc. on the one hand and *china*, *enter*, etc. on the other, thus appears to be primarily one of vocalic quality, and only to a less degree one of stress.

To words like *pie*, *buy*, etc. (p. 9) we should like to add *by*. The author probably considers the sound to be different, because of the weaker stress this word generally has, but here again the distinction is a phonetic and not a phonematic one.

The fact that *u*, as in *put*, is only found in interconsonantal positions and only between certain consonants, makes the author raise the point whether *u* is a phoneme at all, and not merely a variant of *a* (p. 10), but this clearly depends on our definition of a phoneme. It seems that Kruisinga is inclined to think that the few oppositions adduced by him hardly allow us to answer the question in the affirmative, but besides the oppositions *put*-[*pat*], *look-luck*, *shook-shuck*, *took-tuck* and *rook-ruck*, adduced by him, we can supply *could-cud*, *stood-stud*, *book-buck*, *puss-pus*. Before *k* he suggests that *u* may be a variant of *u:*, but what about the oppositions *full-fool*, *pull-pool*?

Because *ŋ* never occurs initially and for some other reasons as well, he raises the same point with regard to this sound (p. 13). Kruisinga says that it does not interest him whether the opposition *n-ŋ* is found in some ten words, but that it is sufficient to note the fact that substitution of these sounds is not possible without creating the impression of a mistake. In fact there are a good many more than ten pairs of words in which we find the opposition:

<i>ran-rang</i>	<i>kin-king</i>	<i>run-rung</i>	<i>band-banged</i>
<i>ban-bang</i>	<i>sin-sing</i>	<i>ton-tongue</i>	<i>hand-hanged</i>
<i>clan-clang</i>	<i>tin-ting</i>	<i>dun-dung</i>	<i>wind-winged</i>
<i>tan-tang</i>	<i>win-wing</i>	<i>stun-stung</i>	<i>banner-banger</i>
<i>span-spang</i>	<i>pin-ping</i>	<i>sun-sung</i>	
<i>fan-fang</i>	<i>thin-thing</i>	<i>bun-bung</i>	
<i>flan-flang</i>		<i>Hun-hung</i>	
<i>pan-pang</i>			

Moreover the author remarks that *ŋ* is a phoneme only in final positions, but something similar might be said of *h*, which is only a phoneme when initial<sup>1</sup>, and *j* and *w*, which are only phonemes in initial and post-consonantal positions. But to discuss these points we first of all require a definition of the phoneme and secondly the dialectic doctrine of the interpenetration of categories.

To *joy* on p. 11 we would add *cloy*. In spite of Kruisinga's assertion that there are no words ending in a consonant and beginning with *ð*, we adduce

<sup>1</sup> Except in a few words, which, however, most people will look upon as derivatives: *ahoy-annoy*, *alloy*; *behest-bequest*; *rehearse-reverse*.

*thither* (p. 33), which from his point of view he ought to have included, since he expressly states on p. 32 that the term consonant here includes 'potential' *r*. That *coupon* is not an everyday word (p. 33), is, we think, hardly tenable in these days. Final *z* occurs in weak-stressed position in *garage* ['gærɑ:ʒ], a pronunciation which is not uncommon (p. 34). To *ostrich* (p. 39), with medial *-str-*, we should like to add *nostril* (mentioned on p. 41 among groups occurring only medially), *gastric*, *histrionic*, *plastron*. To *minstrel* with medial *-nstr-* : *monstrance*, and *monstrous*, unless this should be considered a derivative.

When the author maintains that nasals especially serve to end the syllable and are therefore found especially after checked vowels (p. 41), we think there are too many exceptions for this statement to have any positive value. To *aeon*, etc. (43) we add *scion*.

In the second chapter we did not find any examples of the oppositions *-tl*—*kl*, *-gl*—*dl*, and in a letter to the *Weekblad voor Gymnasiaal en Middelbaar Onderwijs* (38e jrg., no. 7, p. 121) in reply to a review by Professor Zandvoort (38e jrg., no. 3, p. 43), the author, after referring to the proverbial saying: *Many a little makes a mickle*, and a similar case, denies that these oppositions exist in living Standard English. But what about *subtle-suckle*, *cattle-cackle*, *tattle-tackle*, *tittle-tickle*; *beadle-beagle*, *riddle-wriggle*, *straddle-straggle*, *waddle-woggle*; *butler-buckler*?

The statement on p. 49, that there are no inflected verbal forms in *ft*, is easy to refute: *laughed*, *coughed*, *puffed*, *stuffed*, *bluffed*, etc. When the author rules out a case like '*This cellar must be roofed*' on the ground that the verb is a nonce-word, he should consult the NED. The passage in which the author wants us to compare *twentieth* and *Trotskists* (p. 55), is not a very felicitous one, for *Trotskists* is in all probability an adoption of the continental form. The forms native to English would be *Trotskyist(s)* (NED), or the commoner *Trotskyites*. Cf. *Stalinite(s)* and Dickens's *Slumkeyites* and *Fizkinites*.

The test applied by the author to one page and a half of Sweet's *Primer* is of course rather arbitrary (p. 64), and the author is no doubt aware of the influence this must have on any conclusions drawn from it. The term '1½-lettergrepige woorden' seems to us a misnomer (p. 62), and the lengthy exposition about the ending *-iz* in substantival and verbal forms (pp. 67-71) nothing in the way of an explanation.

Though, as may be seen from the foregoing remarks, one is often tempted to disagree with the author's novel and sweeping statements, and his sometimes startling innovations, yet the work is worth reading for the many acute and suggestive remarks thrown out on many occasions, remarks which could only have been made by the penetrating intellect of a man like Kruisinga.

### Brief Mention

*Der Umstrittene Ruhm Alexander Popes.* Von RUDOLF STAMM. (Schweizer Anglistische Arbeiten, 12. Band.) 116 pp. Bern: Verlag A. Francke AG. 1941.

Dr. Stamm has made an important contribution to the history of literary taste by tracing the fluctuations in the appreciation of the poetry of Pope from the eighteenth century to the present day. The main part of his study is devoted to the nineteenth century which, in spite of Byron and Ruskin, was dominated by the romantic prejudice against Pope, a prejudice which has largely persisted down to our own times. Dr. Stamm's concluding section, which deals briefly with attempts at rehabilitation during the last two decades, may be supplemented by Prof. Praz's review of a number of recent books on Pope in *E. S.* XIX (1937), 77-82. The book will be more fully reviewed later on. — Z.

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**Dr. J. F. Bense †.** Dr. J. F. Bense, author of *A Dictionary of the Low-Dutch Element in the English Vocabulary*, died at Arnhem on January 7th, aged 75. The last parts of his *Dictionary* were reviewed in *E. S.* XXII (1940), 141-147. Dr. Bense's contributions to this journal appeared in vols. XVI (215-216), XIX (165-172) and XXII (32-35).

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# The Elegiac Mood in Old English Poetry

The Old English lyrics, or at least those poems that may be said to be akin to lyrical poetry, sometimes go by the name of elegiac poems, or "elegies". They are the expression of a mood, which as W. P. Ker said (*English Literature: Mediaeval*, p. 51) is "found elsewhere, even in rather early Anglo-Saxon days — the sense of the vanity of life, the melancholy regret for departed glories". Especially, but not exclusively, in German books on Old English literature they are considered as a special type of poetry, a separate *genre*. Thus Brandl (Paul's *Grundriss*, p. 975; cp. Kögel, ib. p. 54) speaks of the elegy as a "blühende Gattung" and Heusler, too, discusses the "Gattung der selbständigen Elegie" (*Die Altgermanische Dichtung*, p. 144). In 1915 Sieper devoted a book to the elegy (*Die Altenglische Elegie*, 1915) and only recently J. H. W. Rostetscher wrote an article about *Germanischer Schicksalsglaube und angelsächsische Elegiendichtung* (*Englische Studien* 73, 1938, pp. 1-31).

In the following pages I propose to examine whether there is any justification for speaking of the Old English Elegy as a separate *genre* of poetry and to consider the elegiac mood in Old English poetry in the light of the transition from heathendom to Christianity.

The term elegy, as is well-known, covers greatly divergent types of poems. Originally used in classical literature for a poem in a special kind of metre, viz. alternately hexameter and pentameter, it came to denote in English literature poems of so various a nature as *The Wife's Lament*, Gray's *Elegy written in a Country Churchyard*, Shelley's *Adonais* and Tennyson's *In Memoriam* (really a collection of elegies). In the *Encyclopaedia Britannica* the elegy is defined as "a short poem of lamentation or regret, called forth by the decease of a beloved or revered person, or by a general sense of the pathos of mortality," and this definition, as will be seen, covers the main characteristics of those Old English lyrical poems that may be called elegies. The chief motif of the elegiac Old English poems is a lament over lost happiness, i.e. either the loss of happy circumstances of life, or the passing of youth (cp. *gioguðe cwiðan*, Beow. 2112; *giohðo mænde*, Beow. 2267) and, in those poems that are of a distinctly religious nature, the transitoriness of life on earth (cp. *Wanderer* and *Seafarer*). This sense of the transitoriness of life, however, is not only inherent in the elegiac poems: it is also expressed in epic poetry in many places (cp. Ten Brink, *Geschichte der Englischen Literatur*<sup>2</sup> I pp. 72 f.). Gordon in his edition of *Maldon* (*Methuen's Old English Library*, 1937, p. 24, note) even calls it "the common Old English theme *lif is læne*; cp. Tolkien, *Beowulf: the Monsters and the Critics*, p. 18 and p. 33. Examples of such laments over the passing of youth and the misery of old age occur or are alluded to in *Beowulf*. The *gyd ... soð ond sarlic*, B. 2108 f.,

according to Klaeber (Ed.<sup>3</sup> p. 205) probably denotes an elegy. Then there are the impressive elegy of the Last Survivor, B. 2247-66 and the Lament of the Father, B. 2444-62. Such laments, Klaeber says (note to 2105 ff.), are thoroughly Germanic and he goes on to refer to the practice of the art of minstrelsy by nobles and kings in the Heroic Age, of which we have historical evidence in Procopius' story of Gelimer, the last king of the Vandals (see also Heusler, l.c. pp. 137 ff.). This is, however, a different kind of lament from the elegiac poems, for it is a lament suggested by a special event, in the case of Gelimer his defeat, and Heusler considers this kind of lament not related to the elegiac poems. It seems very doubtful indeed if these elegies are to be taken as a continuation of the old Germanic songs about special events ("Zeitgedichte", as they are called in German). As Heusler says (l.c. p. 144): "Die Fäden, die die englische Elegie mit der altgermanischen Gattung des Klage- und Erblieds verknüpfen, erscheinen uns dünn". The connection is probably no more than the common Germanic tendency to lament.

Among the group of poems that express this tendency to lament over lost happiness or the passing of time are usually reckoned: *Deor*, *Wulf and Eadwacer*, *The Wife's Lament*, *The Husband's Message*, *Wanderer*, *Seafarer*, *Ruin*, *Rhyming Song* and *The Exile's Prayer*, all of which occur in the Exeter Book. We shall now examine what these poems have in common, in what respects they differ and in how far they may really be called elegies.

What has come down to us of the poem called *Ruin* is a mere fragment and even as it is there are serious gaps in the MS. This makes it difficult to judge the poem and to determine whether it is actually an elegy or not. Heusler (l.c. p. 140, note 2) excludes it from his discussion of the elegiac poems, together with the *Rhyming Song* and the *Prayer of the Exile*, which he calls religious-didactic pieces. Whether these poems should be excluded from a discussion of elegiac poems or not, is a question to which I shall refer later on. The fragment that we have of the *Ruin* undoubtedly shows the characteristic theme of *lif* is *læne* in its description of the ruinous city with its many buildings which used to be full of the joys of men: but the multitudes that might have rebuilt it are now dead, there is decay everywhere and the bright life that used to be there is now gone. In a way we are reminded of a passage in Browning's *A Toccata of Galuppi's*:

Dust and ashes, dead and done with, Venice spent what Venice earned !

In one respect the poem differs from the other lyrical poems. As will be seen, in these poems there is always question of the personal relation either of the poet or of the hero to the subject of the poem, but in the *Ruin*, at least in the fragment that we have, this is not the case and as the poem is only a fragment and we do not know for certain what it was meant to be, we may leave it out of our further discussion.

*Deor* is included in the group of elegiac poems discussed by Heusler.

Yet it has been doubted whether the poem is at all elegiac, for Deor does not complain of the personal loss that he feels at being pushed out of his position by Heorrenda and he does not seem to be exiled. He merely says that if life seems to be dark and difficult one should put one's trust in God who gives honour to one man and sorrow to another (ll. 28-34) and the autobiographical part (ll. 35-42) is not elegiac at all. Thus, although there is a small section in the poem that contains some complaint of a change of luck, this section is so unimportant when compared to the rest of the poem and so many characteristically elegiac elements are absent, e.g. the personal loss of the lord, the exile, the transitoriness of life, comparison of former luck with present ill-luck, that the conclusion seems warranted that *Deor* is not an elegiac poem. This is also the view taken by Kemp Malone in his edition of the poem (*Methuen's Old English Library*, 1933). He describes the poem as "an attempt to hearten some one (or any one) who because of misfortune has become depressed in spirit", points out how the poem "though lyric in form and tone, depends on the Heroic Age for its matter" (p. 1) and on p. 4 says that the kinship of the elegiac pieces to *Deor* "whether on the didactic side or otherwise is far from close". W. P. Ker (*Epic and Romance*, 1922, p. 115) calls it a lyrical heroic poem. *Deor* stands apart from the other lyrical or elegiac poems.

Next I come to three poems that are mostly taken together because of a certain kinship in subject-matter: *The Wife's Lament*, *Wulf and Eadwacer* (both complaints of women) and *The Husband's Message*.

As to *The Wife's Lament* a few remarks may be made concerning my conception of the poem. The wife complains of the many troubles that have befallen her in her life, never more so than at the present moment (l. 4). Her husband has departed over the sea and she does not know where he is. Then she, a friendless exile, went out to seek him in her sore need (ll. 1-10). The cause of her trouble is then explained in the following lines, for I take *ongunnon* (l. 11) in a pluperfective sense: her husband's relations had begun to consider how they might separate her husband and her, with the result that she suffered longing (and *mec longade*, l. 14). The verb *hatan* in l. 15 (and also in l. 27) I take in the sense of "cause" (Royster, J. E. G. Ph. XVII, 1918, pp. 82 ff.): her husband caused her (by his departure?) to live in the circumstances she then mentions. She is very sad, the more so because she and her husband were so excellently suited to each other and she has now to live in a country where she has no friends and in very miserable conditions (ll. 15-41). This tale of woe leads up to a curse on all young men (ll. 42-47a; I take *geong mon*, l. 42, in the general sense of any young man): a young man shall always be sad in mind, the thought of his heart always hard (semi-colon here, l. 43a, in accordance with Schücking's interpunction in his *Kleines Angelsächsisches Dichterbuch*); in the same way as he shall have a blithe demeanour he shall also have sadness and a multitude of very great cares; on himself alone shall depend his joy in life and he shall be exiled in a far country ... *þæt min freond siteð* ... (l. 47b). This *þæt* I take in the sense of

because, since: because her husband is exiled and lives in miserable circumstances.<sup>1</sup> The impressive poem then ends with the heart-rending cry

Wa bið þamþe sceal  
of langoþe leofes abidan!

Now whatever the meaning of the poem may be — the story as outlined above at least makes sense, even if it should not be considered textually acceptable — so much at least will be clear that it is a non-religious poem in which we find the elements that may be taken as characteristic elegiac elements: lament over misery, separation from the lord and banishment, change of luck, comparison with former happiness (here implied by references to friends that live happily just as she might have lived, ll. 33 ff.) and a longing for love are expressed in a lamenting tone. These characteristic features make the poem as it stands into an elegy pure and simple, without any religious didactic purpose.

The second complaint of a woman, *Wulf and Eadwacer*, is even more difficult to understand. For want of a better explanation we may accept Henry Bradley's view of this poem (*Academy*, Vol. XXXIII, 1888, pp. 197 ff.): the speaker is a woman, who is a captive in an island. The man called Wulf, for whom she longs, is her exiled lover, who lives on another island and Eadwacer is probably her tyrannous husband. Here, too, we see some typically elegiac features: exile (l. 4) and separation from a beloved person; lament over present ill-luck; comparison with former happiness (ll. 11 f.), and again we find the longing for the beloved expressed in a lamenting tone. There are enough typically elegiac features to justify the view that this short poem is also an elegy pure and simple, again without any religious-didactic purpose.

*The Husband's Message* is altogether different in tone. Here we find a husband sending a cheerful message to his wife asking her to put to sea at once and come to him in order to live with him again and give treasures to warriors and companions, for he is now rich. The general tone of this poem is cheerful and there is no lament over any loss of happiness, nor does it show any of the other typically elegiac features. Although a longing for the beloved is expressed, it is in an entirely different mood: no sadness, no resignation, but a joyful desire to start life afresh

<sup>1</sup> As regards the meaning of *þæt* in l. 47b., see B.T. s.v. *þæt* IV, where two examples are given. Two more are given in B.T.Su. Gordon, in his edition of *Maldon*, also gives *þæt* in the sense of *in that*, *because*, viz. for *Maldon* 221 and 251, both after the verb *ætwitan*. Bruce Dickens and Ross also register the meaning *in that* for *þæt* in their edition of the *Dream of the Rood* (*Methuen's Old English Library*, 1934), viz. for l. 19 (cp. l. 107). A similar use of *þæt* may be found in *Beow*, 88:

Ða se ellengæst earfoðlice

þrage gebolode, se þe in þystrum bad,

88.   þæt he dogora gehwam dream gehyrde.

Further, I may point out that I take the man in the poem, apart from *geong mon* in l. 42, to be one and the same man throughout the poem, viz. the husband.

with his wife, because he has overcome his misfortunes. This poem cannot be called an elegy at all.

Then follow the two poems that are sometimes called companion pieces, the *Wanderer* and the *Seafarer*. These poems differ from those discussed above in one important respect: they are distinctly religious poems, both with a strong religious-didactic tendency. It is necessary to stress the fact that I take both these poems as they have come down to us. It has namely been argued that the names of the *Wanderer* and the *Seafarer* only hold good for the introductory parts of these poems and that the second part was added later on. I do not believe that this is right. For one thing, as I stated in an article on *Wyrd in Anglo-Saxon Prose and Poetry* (*Neophilologus* XXVI, 1940/1 pp. 24-33; 213-228), if there are no strong reasons for rejecting parts of poems as later additions, we should take the poems as they stand. Then there is unity of thought in both poems as they stand. But there is another reason why I believe that both the *Wanderer* and the *Seafarer* should be considered as complete poems. They are not single in their kind. There is another poem that shows the same sequence of thought as the *Wanderer* and the *Seafarer*, viz. the *Rhyming Song*, while also *The Exile's Prayer* is similar in structure to these religious poems. This similarity in structure of the *Rhyming Song* to the *Wanderer* and the *Seafarer* has been discussed at some length by Schücking in his article "Wann entstand der Beowulf?" (*Paul und Braune's Beiträge* 42, 1917). On p. 388 Schücking arrives at the conclusion: "das Reimlied, dessen gekünstelte form auf späte entstehung weist, ahnt gedanklich didaktische elegien vom schlage des Wanderers und des Seefahrers nach". The structure that is common to the three poems is, according to Schücking, as follows: 1) comparison of former luck with present ill-luck; 2) pessimistic generalization: the poet's case is only an example of the transitoriness of things in general; 3) the wise man therefore puts his trust in God.

Now the fact that poems like the *Wanderer* and the *Seafarer* were imitated later on does not prove with any degree of certainty that they did not originally consist merely of their elegiac introductions. It does prove, however, that at the time of their being imitated they already had the form in which they have come down to us and that is really enough for my purpose. For the point I want to make is this: we are at present in the same position with regard to the *Wanderer* and the *Seafarer* as the poet of the *Rhyming Song* who imitated these poems and who had them before him in the same form in which we have them now. So we should judge these two poems in their completeness and if we include the *Wanderer* and the *Seafarer* in any group of elegiac poems we should also include the *Rhyming Song* and *The Exile's Prayer*, or else exclude all four of these poems. The similarity in sequence of thought is too great to justify the inclusion of only two in a discussion of elegiac poems. As has been said above (p. 34) Heusler excludes the *Ruin*, the *Rhyming Song* and *The Exile's Prayer* from his group of elegiac poems, referring to Imelmann (*Forschungen zur altenglischen Poesie*, 1920) who says on p. 423: "Der Gedanke ist

nicht neu in dem *Reimlied* eine religiöse Dichtung zu sehen, die als solche mit der sogenannten Lyrik der Angelsachsen so wenig zu schaffen hat wie die geistlich-topographische *Ruine*". These two questions, that of the structural connection between *Wanderer*, *Seafarer* and *Rhyming Song* (and to a lesser degree *The Exile's Prayer*, for the elegiac element is least strong in this poem), and that of taking the elegiac introductions to the *Wanderer* and the *Seafarer* to be the original poems, can both be reduced to the same origin: the fact that the elegiac parts of the *Wanderer* and the *Seafarer* serve as an introduction to the main idea and the main purpose of these poems, which are pieces of religious propaganda. For even if there are only two elegies pure and simple handed down to us, this does not mean that the elegy was never a special type of poetry: only this *genre* comprised poems that are now lost to us and most of those poems that are at present often called elegies do not deserve the name. The Christian poet who wanted to incite people to put their trust in God if they experienced misfortunes and lived in trouble availed himself of a once no doubt popular type of poetry (in this connection I point out the similarity of the first line of the *Seafarer* to that of the *Wife's Lament*) and used it by way of introduction to his chief purpose, the religious admonition. For this reason it would be better not to call the *Wanderer* and the *Seafarer* "elegies", but "religious didactic lyrics" (cp. Schücking, PBB 42, p. 390, who still calls them elegies, but with the adjective "didaktisch"). This view can only be taken, if it is possible to show unity of thought in the *Wanderer* as the poem has been handed down and similarly in the whole of the *Seafarer* (in Neophilologus XXVI, p. 223, I rejected the homiletic addition to the *Seafarer*, but I now take the poem as a whole).

As to the *Wanderer*, in the above mentioned article on *Wyrd* (esp. pp. 220-223) I discussed the poem at some length. I consider it as a Christian poem which shows unity of thought in the form in which we have it. The poem expresses that one should not lose hope through misfortunes and hardships, but put one's trust in God, for in Heaven one finds the security that one cannot find on earth, where *lif* is *læne* (see esp. ll. 108-110<sup>2</sup>) and time is of no significance. For further details showing the unity of thought in this poem I may refer the reader to the article on *Wyrd*. The first part of the *Wanderer* is undoubtedly elegiac. The *Wanderer* is an exile, who complains about the loss of his lord and his subsequent hardships. He also compares his former happiness with his present misfortunes (ll. 1-57). From these elegiac reflections on his personal experience the speaker passes on to observations of a more general nature about the transitoriness of life and the insignificance of time, ending

<sup>2</sup> Neckel (*Beiträge zur Eddaforschung*, 1908 p. 380) compares these lines with HÁV. 76.77 and assumes English influence on the poet of the HÁV. stanzas. This does not seem to be probable, for the HÁV. stanzas are heathen in character. Cp. Gering-Symons, *Kommentar* I p. 114: "an historischen Zusammenhang, den Neckel ... für möglich hält, ist jedoch sicherlich nicht zu denken". The ideas of HÁV. 76.77 occur in a Christianized form in *Seafarer* 72-80.

up with an admonition to stick to one's belief in God (ll. 58-115). Thus we see how the elegiac part of the *Wanderer* is only an introduction to the main idea. Moreover, the poem does not begin in the usual elegiac way, but the first five lines show clearly that the elegiac part is not of primary importance to the poet. The religious character of the poem is paramount.

The *Seafarer* is of a similar nature. There is, however, one rather striking difference between this poem and the *Wanderer*, with which it is always compared: the first part of the *Seafarer* is far less typically elegiac than that of the *Wanderer*, in spite of its first line being typically elegiac (cp. the opening line of *The Wife's Lament*). In fact, one might even venture so far as to say that the elegiac element is kept entirely in the background. The *Seafarer* does indeed seem to be an exile (l. 15), but his banishment is not represented as being the cause of his present misfortunes. There is no question of separation from a lord, although in l. 2 he speaks of travels. Instead of the contrast between present ill-luck and former happiness we have here the contrast between the difficulties of life at sea and life on land. Although the word longing actually occurs in the text (l. 47), it is not the longing for love that we found in *The Wife's Lament* and in *Wulf and Eadwacer*. Thus we see that, although the typically elegiac features are absent from the poem, yet there are elements that remind us of those elegiac features, but they are used in the poem for a purpose different from that of the elegiac poems and this purpose is closely connected with the general idea of the poem. It was Ehrismann who first expressed the view that the *Seafarer* is an allegorical representation of the life of man in the image of a sea-voyage (*Religionsgeschichtliche Beiträge zum Germanischen Frühchristentum*, Beiträge 35, 1909, pp. 209-239) and Schücking gave further support to this theory in his review of Sieper's book in *Englische Studien* 51, 1917, pp. 105-109 (also in his *Kleines Angelsächsisches Dichterbuch*, 1919, p. 6). If we accept the explanation of the *Seafarer* on the basis of the Ehrismann-Schücking theory, we are struck by the fact that the elegiac elements were altered in a very subtle way to suit this allegorical purpose: the elegiac first line, the banishment, the travelling, the contrast between the rough sea-life and the easier life on land, all these features, while strongly reminiscent of elegiac features, are now seen from the allegorical point of view. Thus, both the *Wanderer* and the *Seafarer* show how the Christian poets used elegiac features as a starting-point for their religious didactic poems: the elegiac type of poetry was made subservient to religious propaganda.

A few remarks may be made as regards the structure of the *Seafarer*. The generally acknowledged difficulty of the poem lies in the use of *forbon*, especially in the transition from the first to the second part of the poem, l. 64. Yet I believe that for all the occurrences of *forbon* the translation "therefore" may be taken. In l. 27 the meaning is evidently "therefore", for it expresses the contrast between the happy and comparatively careless life on land and the troublesome life at sea (this contrast occurs in ll. 12 f., 27 f. and l. 55 and is like a *leitmotif* in the first part of the poem). *Forbon* in l. 33 is again = therefore: because night fell, snow came from the north, frost bound the earth and ha!

fell, therefore the thought of his heart urged him on to the sea in order to flee from these unpleasant conditions and go to foreign countries (perhaps farther southward?). In l. 39, too, the meaning may be "therefore": *bæt* in l. 42, which is correlative to *bæs* and to *bæs* in the preceding lines, at the same time serves to explain *therefore* in l. 39, so that *bæt* also gives the reason (almost = because). *Forbon* in l. 58 refers to *ealle ba gemoniað modes fusne* l. 50: because I am like those whom all these things urge to go to sea again, therefore my mind goes out, *anfloga* (l. 62) like the cuckoo (l. 53) over the face of the earth. Finally, the transition from part I to part II, l. 64: therefore *dryhtnes dreamas* are dearer to me, because the difficulties of transitory life on earth (*bis deade lif læne on londe*, ll. 65 f.) are not in Heaven, for I do not believe that earthly prosperity lasts for ever (ll. 66 f.).

The Ehrismann-Schücking theory of an allegorical interpretation of the *Seafarer* was worked out further by O. S. Anderson in his study *The Seafarer. An Interpretation* (K. Humanistiska Vetenskapssamfundet i Lund Arsberättelse 1937-1938 I). Anderson's first point is that the voyages that are spoken of in part A 1 (ll. 1-32) and part A 2 (ll. 33-64) are different voyages, the first referring to sailing close inshore, the second to sailing across the high seas, "across the tumbling of the salt waves". On this point depends his allegorical interpretation: the second voyage is not considered by the poet as a particular voyage, but he refers to man's travelling on the way to Paradise (*elbeodigra eard*, l. 38). It seems to me that Anderson goes too far in his allegorical interpretation and that he puts more allegory into the poem than is warranted by the text. It is not clear why the voyage in part A 1 should refer to sailing close inshore (see l. 5 *atol yða gewealc*; ll. 14 f. *iscealdne sæ winter wunade wreccan lastum*; l. 30 *in brimlade bidan sceolde*). Moreover, I doubt if one is allowed to assume that *elbeodigra eard* refers to Paradise. I prefer the Ehrismann-Schücking explanation of the *Seafarer* as a generally allegorical poem and one should guard against explaining every detail of the poem allegorically. (See also Schücking's review of Anderson's study in *Anglia Beiblatt* 49, 1938.)

The *Rhyming Song* and *The Exile's Prayer*, both poems of a distinctly religious character in which the elegiac elements are even vaguer than in the *Seafarer*, have already been mentioned above (p. 37). They are poems that belong to the same class of religious didactic poems as the *Wanderer* and the *Seafarer*, but as the elegiac mood is kept entirely in the background they need not be discussed any further.

On closer examination, then, it appears that of the nine poems that are often called elegiac poems or elegies there are only two that deserve the name, viz. *The Wife's Lament* and *Wulf and Eadwacer*. They are non-religious poems that deal, not with any general case, but with special incidents in a person's life and they contain the typically elegiac features of banishment, separation from a beloved person, comparison of former happiness with present ill-luck and even longing for love. It is probably not accidental that these two poems are laments of women, for we find something similar in the later Eddic songs, the heroic elegies, of which Heusler (l.c. p. 176) says: "Heldinnen hatten den Vortritt in der Elegie. Sie waren die grossen Dulderinnen. Nach ihrem Muster erst schuf man Rückblicke märnlicher Sagenhelden." Although there is, I think, no justification for assuming any connection between these heroic elegies of Old Norse literature and the two Old English elegies, (as Neckel, l.c. p. 379, does) it may very well be supposed that in Old English, too, the elegies were for a great part laments of women. The other elegiac poems cannot be called elegies at all, because they are entirely different in

atmosphere and tone and many of them were written for definitely religious purposes. Thus the fragment that we have of the *Ruin* is a religious poem, also the *Wanderer*, the *Seafarer*, the *Rhyming Song* and *The Exile's Prayer*, which have in common the stressing of the transitoriness of life on earth and of the necessity to put one's trust in one's belief in God. *Deor* is, as we saw, a heroic lyric in which the elegiac element is of too little importance to allow of its being called an elegy. *The Husband's Message* is altogether different in tone and is not a complaint at all. These considerations warrant the conclusion that we cannot speak of Old English elegies except in the case of *The Wife's Lament* and *Wulf and Eadwacer*. If, however, we had better avoid the name of elegies for the poems discussed above, we are certainly justified in speaking of an elegiac mood in Old English poetry, but then we should not confine ourselves to the nine poems mentioned here. The whole of *Beowulf*, for instance, is pervaded by an elegiac spirit and it is also expressed in many other places in Old English epic poetry.

When we now survey what we know of elegiac poetry in Old English literature, we see that there is historical evidence of some sort of elegiac songs that have not come down to us, the "Zeitgedichte", songs about special events, like defeat (Procopius's story of Gelimer, the last king of the Vandals). Then there are the elegies alluded to or occurring in *Beowulf*, the *gyd ... soð ond sarlic* ll. 2108 f., the elegy of the Last Survivor, ll. 2247-66, and the Lament of the Father, ll. 2444-62. Separate elegies are only *The Wife's Lament* and *Wulf and Eadwacer*, and a number of other poems contain elegiac elements. Some of these poems, but especially the *Wanderer*, show how these elegiac elements were used as a starting-point to the main purpose of the poem, religious propaganda: the elegiac mood was made subservient to Christian purposes. We find this mood expressed in epic and lyrical Old English poetry in general. Still, it is impossible to show any connection between these various expressions of the elegiac mood in Old English poetry, apart from the general tendency to lament which is thoroughly Germanic and continues well into the Christian period. Any attempt to trace a historical development of the Old English elegy is doomed to failure. Such attempts were made by Sieper in his book on *Die Altenglische Elegie* (1915), and recently by J. H. W. Rosteutscher (*Englische Studien* 73, 1938, pp. 1-31), but Heusler (l.c. p. 144, note 1) rightly calls such attempts "Selbstäuschung". The dates of the various poems discussed above and their inner relationship, if any, are far too uncertain to warrant any conclusions as regards historical development. It is, e.g., pure guesswork when Rosteutscher (l.c. p. 25), referring to the entirely different spirit of *The Husband's Message* from the other laments, states: "Mit dieser optimistisch-weltlichen Lebensanschauung zeigt das Gedicht das Ende der Entwicklung der elegischen Dichtung an". This is a purely arbitrary assumption which is not founded on any facts whatever. An elegy that does not lament is not an elegy at all.

Let us now consider the elegiac mood in the light of the transition from heathendom to Christianity. In an article on *Wyrd and Providence in*

*Anglo-Saxon Thought (Essays and Studies by Members of the English Association, Vol. XIII, 1928, pp. 7-27)* Dame Bertha S. Phillpotts explained the melancholy in Old English poetry "as a result of the clash between the pagan philosophy of life and the new doctrine, so readily accepted" (p. 23). But was there really such a "clash"? Dame Bertha Phillpotts points out that early Old English poetry had lost that "certain spirit, a sort of grim satisfaction in recounting the actions of men driven into a corner by adverse circumstances" (p. 22). It is true that in this respect *Beowulf* differs from the grim stories of the Heroic Age, which were always connected with failure and defeat, such stories as we know especially from the Eddic poems and from many of the Old Norse Sagas. But then, *Beowulf*, as we have it, is much later than the purely heathen times and we should ask what had happened in the meantime. Is there any evidence that the Old English people was a people "torn ... between rather crudely apprehended Christian doctrine on the one hand, and, on the other, the philosophy incorporated in their old stories, with its Fate, its Fame, and its defiant consciousness of free will"? (Phillpotts, p. 25). As far as there can be any definite answer to this question, it must be negative. Apart from the contradiction contained in the first quotation from Dame Bertha Phillpott's study (l.c. p. 23 — for if the new doctrine was readily accepted, as it undoubtedly was, we cannot speak of a "clash" — it seems to me that the way in which the elegiac mood, which the Christian poets found in heathen poetry, was adapted to Christian religious purposes, constitutes an argument in favour of the view that there was no clash between the pagan and the Christian philosophy of life. There are, moreover, other considerations that go a long way towards supporting this view.

Our knowledge of the manner in which the Anglo-Saxons were converted is comparatively scanty, but the stories Bede tells of their conversion do not give the impression that the heathen belief was very firm or that it had such a strong hold on the Anglo-Saxons as a clash between the two creeds would naturally presuppose. The story of the meeting that King Edwin of Deira held with the council of his wise men, as Bede tells it (*Ecclesiastical History* II 13), shows clearly how weak the heathen belief had become. Then there is the story of Augustine's arrival in England and his treatment at the hands of Aethelbert of Kent (Bede, I 25). Throughout Bede's History we get the impression that the heathen belief no longer held the Anglo-Saxons firmly in its grip. As Sir Charles Oman says (*England before the Norman Conquest*, p. 258): "Apparently it had lost vitality on being transplanted from its original continental birthplace. Religions which are bound up with local ceremonies and institutions, such as those which Tacitus describes as being common to the Angles and their neighbours, are indeed wont to grow weak when they are divorced from their old connection". If, then, the story of the conversion of the Anglo-Saxons tends to support the view that there was no clash between the pagan and the Christian belief, there is further the noteworthy fact pointed out by Sir Charles Oman (l.c. p. 259), that we do not hear of any cases

of martyrdom. The preachers of the new faith were sometimes chased away, but on the whole toleration was shown to them by the heathen authorities. Nor can there be any doubt that the story Bede tells of the Christian King Readwald of East Anglia, who at the same time worshipped the heathen gods, is not a solitary instance. It may be said that the two creeds existed for a time more or less peacefully side by side.

A powerful instrument in the conversion of the Anglo-Saxons was the idea of *wyrd*. In the article on *Wyrd in Anglo-Saxon Prose and Poetry*, referred to above, I tried to show how this word has lost its heathen associations in most of the texts of the 8th and 9th centuries. This does not mean that *wyrd* is no longer used at all to denote the heathen goddess of Fate. As such we find the word used in the 10th century poem of *Solomon and Saturn* and the translation for *Parcae* in the Corpus Glossaries is *wyrd*. The word *wyrd*, however, became gradually weakened in sense and in Alfred's translation of Boethius' *De Consolatione Philosophiae* (see especially § XXXIX) we find *wyrd* made subject to God's Providence and thus it became a Christian idea. It was occasionally even used in juxtaposition to God (e.g. *Beow.* 2526 f.; *Seafarer* 115; cp. also *Beow.* 979 and 2574). Now the way in which the idea of *wyrd* was used by the Christian poets for their religious purposes may be compared to that in which the elegiac mood was made subservient to Christian purposes. We find here a similar process of adaptation at work.

Another argument in favour of the view that there was no clash between the pagan and the Christian belief may be seen in the nature of Old English epic poetry. Ehrismann (l.c. p. 212) already drew attention to the different character of Old English from that of German epic poetry and he pointed out that "nur die Angelsachsen haben ein religiöses Volksepos geschaffen, eine christliche dichtung in angelsächsischem geiste". The religious epic was written in a purely Christian spirit, but at the same time clearly in imitation of heathen epic poetry with the traditional heroic vocabulary. The most striking examples of such religious epic poetry are *Genesis B* (*The Fall of the Angels*) and *Judith*. These religious epics show clearly the blending of the heathen and the Christian philosophy of life, and *Beowulf* itself is already a product of such a blending (cp. Tolkien, l.c. p. 21 and especially note 16).

These considerations, then, strongly support the view that we should not speak of a clash between the pagan and the Christian creed. Originally heathen elements and ideas were taken over by the Christian poets and used for their religious purposes, which were undoubtedly propagandistic. They wanted to urge people to stick to their Christian belief. This adaptation of heathen ideas and also of the metre and style of the old war-songs to Christian ends shows a tendency to compromise to which Prof. R. W. Chambers calls attention in "*Beowulf and the 'Heroic Age' in England*" (*Man's Unconquerable Mind*, 1939, pp. 60 f.): "Nowadays, we often claim the love of compromise as a peculiarly English quality. Provided we can get a settlement of a dispute, we do not mind an appearance

of somewhat illogical patchwork ..... If this characteristic be indeed peculiarly English, it is interesting to see it at work in the Seventh Century, simultaneously in the North and in the South of England, in settling the quarrel between the orthodox cleric and the minstrel at the crossroads".

Now the question has often been asked: what is the origin of the elegiac character of Old English poetry? In view of the evidence that we have of laments made by nobles and kings in the Heroic Age it may be said that the usually accepted explanation of the origin of the elegiac mood is right, viz. that melancholy forms a fundamental element of the Germanic character. This is the view taken by Ehrismann (l.c. p. 239) and by Gummere (*Founders of England*, 1930, p. 331). Dame Bertha S. Phillpotts' explanation of the melancholy character of Old English poetry as a result of the clash between the pagan and the Christian belief cannot be accepted, if it be assumed that there was no such clash, as I have tried to show above. Yet it seems to me that the question should be put differently. It should not be asked what was the origin of the elegiac mood, but rather: why is it for a long time such a prominent trait of Old English poetry in contrast with the contemporary poetry of the other Germanic peoples? As early as 1875 Heinzel explained the origin of the elegiac mood in Old English as against other Germanic epic poetry by assuming Christian influence. "Also das ags. Epos des siebenten Jahrhunderts unterscheidet sich durch Gefühlsweichheit und idealisirende Darstellung von den ältesten Poesien aller übrigen Germanen, und bei keinem germanischen Volke hatte das Christenthum so früh und so tief Wurzel geschlagen. Sollen wir da nicht einen Zusammenhang beider Erscheinungen vermuten, und ..... dürfen wir nicht deren hervorstechende poetische Eigenschaften vom Christenthum ableiten?" (*Über den Stil der Altgermanischen Poesie, Quellen und Forschungen X*, 1875, p. 38). Here, indeed, lies the answer to our question, although the connection between the elegiac mood and Christianity is different from what Heinzel supposed it to be. Christian influence cannot be assumed for the origin of the elegiac mood, but it can be assumed for the fact that the elegiac character is so prominent a trait of Old English poetry: the adaptation of the elegiac mood to Christian propagandistic purposes provides the answer to our question. Because the elegiac mood was used by the Christian poets for their didactic purposes, it is such a distinguishing element of Old English poetry. In general, the religious propagandistic character of Old English literature should not be underrated.

I am aware that the above considerations lead a good deal into the field of conjecture and that, as in the case of my remarks about the meaning of *wyrd*, certain prejudices should perhaps be removed before the point of view of the present writer may come to be accepted. But even should it be accepted, there is much truth in the words of Prof. Rand (*Founders of the Middle Ages*, p. viii): "We are all bound by small horizons, and even our efforts to escape from one prejudice only land us in another".

# James Joyce's Ulysses and Anglo-Irish

Ulysses contains examples of almost every known dialect and *patois* of the English tongue, Irish forms being naturally the most frequent.

Stuart Gilbert, *James Joyce's Ulysses*.

L'Anglais d'Irlande est tout pénétré non seulement de tours gaéliques, mais de l'esprit même de la langue d'autrefois, vers laquelle on revient en ce moment.

A. Rivoallan, *Littérature Irlandaise Contemporaine* (Hachette 1939).

James Joyce, the fearless mind that created the kaleidoscopic "modern epic of a Dublin day" has died, not long after the completion of his last work, *Finnegan's Wake*, previously known as *Work in Progress* and *Anna Livia Plurabelle*. An eye-operation, one of many, has proved fatal, and English, nay European, literature is the poorer for it. Great was the hubbub caused by his *Ulysses*, many were the readers who laid the book aside in despair of ever getting at the meaning. But since the publication of the commentaries by Stuart Gilbert and Frank Budgen (to say nothing of those by Curtius, Valéry Larbaud and a few others)<sup>1</sup>, public opinion has veered round, and as his significance is better understood, his fame and influence are gradually growing, and no doubt deservedly so. He was a great and remarkable figure in the world of letters, a stylist of masterly and Protean qualities, a man of wide erudition, a Freudian in literature. But not only this. He was also one of the most daring innovators in technique, experimenting with time, music and the expression of the subconscious, no less than a great humorist, and lastly, in spite of his European outlook, a typical Irishman. If I remember rightly it was Chesterton who once said that nationality is like a stink, because it is just as intangible and quite as unmistakable, and these words might well be applied to James Joyce. He himself strove to be a cosmopolitan and lived the life of one. His extraordinary mind would not be pinned down to any one country or creed, but ever went to pastures new, unbiased and insatiate. His idea of art, amoral, static, lifted beyond good or evil, was in no way specifically Irish; on the contrary, his work is still banned in Ireland, but this does not alter the fact that there is a progressive Irish tendency in his work that crops out in language and ideas. If we leave out *Chamber Music* (1907) and *Exiles* (1918) as having contributed little or nothing to his fame, his renown must be said to rest on *Dubliners* (1914), *Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), of which the *Portrait* is the most interesting as far as autobiography is concerned. In it we see Joyce in the character of Stephen Dedalus growing up in his Irish surroundings; we watch his growth from a baby to a schoolboy and a young undergraduate; we are present at the

<sup>1</sup> A useful introductory essay is *James Joyce and the Plain Reader*, by Charles Duf. (London 1932). Also Vestdijk's "Afscheid van Joyce", in *Groot Nederland*, March 1941.

fierce altercation at his father's home about the figure of Parnell, the fallen leader, reviled by the devout Roman Catholics, worshipped by the Irish nationalists; we catch Joyce's sensitiveness to sound<sup>2</sup> and his first vague wonderings about the meaning of words<sup>3</sup>; we go through his horror at having committed his first carnal sin and read at last his dissertations on beauty and art, which show us the lines along which his later personality was to develop. Here follow two passages that seem to me of special interest:

When the soul of man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets.

Davin knocked the ashes from his pipe.

— Too deep for me, Stevie, he said. But a man's country comes first, Stevie. You can be a poet or a mystic after.

— Do you know what Ireland is? asked Stephen with cold violence. Ireland is the old sow that eats her farrow<sup>4</sup>.

I will not serve that in which I no longer believe, whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use, silence, exile and cunning<sup>5</sup>.

This surely sounds cosmopolitan enough, and it cannot be denied that Joyce never associated himself with the Gaelic movement, nor that his attitude towards the dominant religion in Ireland was that of profane mockery. Probably his training in a Jesuit college and his subsequent refusal to take holy orders had much to do with this. But, in any case, it is an undeniable fact that all his four principal works deal without exception with Ireland and especially with Dublin<sup>6</sup>. There is indeed nothing of the romantic twilight beauty and mysticism of Yeats in his work. That was a way of writing which he had definitely abjured. Every object is placed in a cold and clear daylight, scrutinized passionately and portrayed with quiet force and humour, but the atmosphere is unmistakably Irish, and (let it be noted) so is his language.

Joyce's language has been the subject of widely varying appreciation, owing of course to the seeming obscurity of *Ulysses*. His mastery of style (or should we say styles?) is generally recognized by all who have read the *Oxen of the Sun* episode in *Ulysses*, but on the other hand he has been charged with a violation of the laws of language, an obsession with words that led to their disintegration and incomprehensibility. He has even been called the enemy of language, which is certainly an exaggeration, and a misapprehension of the artist's subtle love of words and rhythms that induced him to overstep the limits of expression. In *Dubliners*, his first

<sup>2</sup> cf. *Portrait* p. 6 about the word *suck*.

<sup>3</sup> cf. *Portrait* p. 3 and 4 about the word *belt*.

<sup>4</sup> *Portrait* p. 238.

<sup>5</sup> *Portrait* p. 291.

<sup>6</sup> "I want", said Joyce, as we were walking down the Universitätstrasse, "to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book". (Frank Budgen, *James Joyce and the Making of Ulysses*, p. 69.)

prose-work of any length and significance, there is nothing yet to foreshadow the eccentricity and daring innovations of his later work. There is an objective, almost scientifically impersonal style of narration and his grotesque humour and artistic indifference to morality and generally accepted standards of propriety are conspicuous by their absence. The Dublin dialect is fairly frequently introduced. In the *Portrait of the Artist* there is neither a bias towards word-destruction. The only evidence we find there bespeaks his sensitivity to sound in its broadest sense and a growing consciousness of the difference between English and Anglo-Irish. The feeling that either language has its own atmosphere and spiritual habitat is clearly formulated in the conversation between Stephen and the English dean of studies, who has never heard of the word "tundish" for "funnel". Stephen thinks: "The language in which we are speaking is his before it is mine. How different are the words *home*, *Christ*, *ale*, *master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language." (p. 221.)

The last sentence especially is significant for Joyce's further linguistic development as shown by *Ulysses*. Indeed the vagaries and onomatopoeic orgies in which he indulged in the latter work may very well have been caused by this "fretting" in the shadow of the English language, but we have a shrewd suspicion that a giant like Joyce would have fretted in the shackles of any language on earth.

There was in Joyce a tremendous creative force, struggling and chafing within the limits imposed on it by language. "With me all or not at all. 'Non serviam,'" says Stephen — Lucifer — Joyce<sup>7</sup> and the result was that all the resources of the English language and its dialects, besides those of Anglo-Irish were exploited with a vengeance. Hence also the magnificent linguistic fire-works of *Ulysses* and the reckless reproduction of seemingly incoherent shreds of sentences that are so fascinating to the initiated and so maddeningly bewildering to the "general reader".

Of Joyce's œuvre, *Dubliners*, the *Portrait of the Artist* and *Ulysses* form a unity, a sort of loose-knit trilogy, in which the last named work is not infrequently reminiscent of the other two books. Many of the persons occurring in *Dubliners* and the *Portrait* also figure in his greater work. We need only mention Stephen, Simon Dedalus, his father, Mrs. Dedalus, Father Dolan and Father Conmee from the *Portrait* and Martin Cunningham, Hoppy Holohan, Lenehan, Lyons, Gallaher, Nosey Flynn, Davy Byrne and Mr. Power from *Dubliners*. Sometimes, too, there is an exact correspondence of phrase, as for instance between the *Portrait* p. 53 f. and *Ulysses* p. 565, where Lynch's words "Like that. Pandy-bat" conjure up in Stephen's befuddled brain that scene of unjust punishment in his early school-life and the very words that formed the preliminary to it: "Any boy want flogging? Broke his glasses? Lazy idle little schemer. See it in your eye. — Don

<sup>7</sup> *Ulysses* p. 582.

John Conmee: Now, Father Dolan! Now I'm sure that Stephen is a very good little boy."

Or again compare *Ulysses* p. 100 and *Dubliners* p. 177, where Martin Cunningham's wife is discussed: "And that awful drunkard of a wife of his. Setting up house for her and then pawning the furniture on him every Saturday almost." (*Ul.*) — "He had set up house for her six times; and each time she had pawned the furniture on him." (*Dubl.*)

In the present article the language of this "trilogy", and of *Ulysses* in particular, will be examined with a view to Anglo-Irish. Joyce's last work, *Finnegan's Wake*, can hardly be considered here. For one thing, I must frankly admit that, unlike my compatriot Anthonie Bosman,<sup>8</sup> I fail to understand more than a few pages of it at a time, and for another it has been compared to the "incoherent stammerings of a man doped by an anaesthetic", so that I deem it unreasonable to allege this Babel as an example of a spoken human language. But in *Ulysses* the *logos*, whether we mean by it word or reason, still reigns supreme, all chaos is here "Harmony not understood". For we should never forget that *Ulysses* is a work classical in construction and to a certain extent in spirit. Here Joyce's all-pervading humour, whether coarsely and rollickingly Rabelaisian or exquisitely grotesque, is nearly always clear and (to me at least) irresistible. For the proper understanding of this work not a few things are necessary. The reader must be equipped with a sound knowledge of English, Homer, Freud and Ireland, while a working knowledge of Latin, Italian and Anglo-Irish (to say nothing of Gaelic) would come in handy. I expect that many a reader, especially on the Continent, would not be so surprised or shocked at Joyce's "queer" words and constructions, if he had some knowledge of the last two languages. Anglo-Irish, or English as it is spoken in Ireland, has now almost ousted the ancient Gaelic, though there are signs of a revival of the latter under the Government of Eire. It is a remarkable instance of language-mixture: Gaelic thought put into English speech with all the resultant strangeness of words ands idioms<sup>9</sup>.

<sup>8</sup> See *Criterium*, July and August 1940.

<sup>9</sup> Naturally, a similar state of affairs as we find in Ireland obtains in the Welsh Marches, for which the situation is summed up in the words of Mr. Iorwerth Peate: Y mae yng Nghymru "frontier" lle y ceir yn union yr un math o annibyniaeth ag a welwyd yn Alsas a Lorrain. Tuhwnt iddo bob amser y mae bro'r hanner-peth, ardaloedd lle y boddwyd yr hen ddiwylliant ac y collwyd yr iaith, a'r gwŷr a'r gwraged yno mwyach heb fedru na Chymraeg na Saesneg ond yn hytrach yn siarad Cymraeg (er na wyddant hynny) mewn geiriau Saesneg. Ardaloedd felly a geir ar y gororau o fôr i fôr, lle y clywir idiomau Cymraeg wedi eu trosi yn eu crynswth i'r Saesneg, a'u llefaru atolwg yn y gred mai Saesneg ydynt. (Cymru a'i Phobl, p. 83, Caerdydd 1933).

*Anglice*: There is in Wales a frontier where we find exactly the same sort of independence as was observed in Alsace-Lorraine. Beyond it there is everywhere (lit. continually) a half-hearted country, districts where the old civilization became extinct and the language was lost, while the men and women there are henceforth without (exact) knowledge either of Welsh or English, but rather speaking Welsh (though they don't know it) in English words. Districts like that are found on the Marches from sea to sea, where one can hear Welsh idioms turned wholesale into English, spoken, forsooth, in the belief that they are English (Wales and its People, p. 83).

It would lead me too far to sum up all that has been written on the subject of Celtic influence on English. Suffice it to mention here two articles, the first by Mary Hayden and Prof. M. Hartog, called "The Irish dialect of English" and published in the *Fortnightly Review* (April, May, 1909) and the second by Prof. A. G. van Hamel in *Englische Studien*, 1912, Bd. 45, p. 272 ff., called "On Anglo-Irish Syntax", where the interested reader can find a very good exposition. Here follow a few Anglo-Irish peculiarities that will be traced in Joyce's work:

- a) the free *and*-construction.
- b) Omission of the Relative Pronoun in the Nominative.
- c) The Perfect Tense expressed by *to be after* + gerund.
- d) *Do (does) be* as a Habitual Present.
- e) Unintroduced dependent questions.
- f) The use of the preposition *on*.
- g) Words and idioms.

a) *The free and-construction.*

This construction is very frequent in Anglo-Irish and Gaelic. Likewise in Welsh. As a matter of fact, it seems to be of ancient Celtic origin, though it is by no means unknown in English, either in its modern or medieval stage<sup>10</sup>.

The point of the construction is that it replaces the Nominative Absolute and Dependent Participle constructions so common in English. In other words it can express Time, Cause, Condition, Concession, Attendant Circumstances, and have the function of a Pronominal Relative Clause. The fact that it also occurs in good English authors, be it mostly in conversational style, merits close attention and would make a thorough and detailed study of its origin no doubt desirable. For that matter the whole field of Anglo-Celtic linguistic relations should be scrutinized more than has been the case hitherto.

For this construction *Ulysses* furnishes practically the only examples. They are however so large in number that I shall select only a few<sup>11</sup>.

"Is that the way you chaps canvass", said Mr. Lyons, "and Crofton and I out in the cold and rain looking for votes." *D.* p. 144.

"T was murmur we did for a gallus potion would rouse a friar, I'm thinking, and he limp with leching. And we one hour and two hours and three hours in Connery's sitting civil waiting for pints apiece. He wailed: — And we to be there, mavrone, and you to be unbeknownst sending us your conglomerations .... *U.* p. 206.

I met him the day before yesterday and he coming out of that Irish farm dairy .... *U.* p. 182.

<sup>10</sup> I found a good many examples in recent English and American authors, besides a few in Dickens, Shakespeare, Spenser, Malory and Chaucer. These I hope to publish separately.

<sup>11</sup> *U* = *Ulysses* (Odyssey Press); *D* = *Dubliners* (Albatross); *P* = *Portrait of the Artist* (The Egoist Ltd.).

In Grafton street Master Dignam saw a red flower in a toff's mouth and a swell pair of kicks on him and he listening to what the drunk was telling him and grinning all the time. *U. p. 259.*

Gob, the devil wouldn't stop him till he got hold of the bloody tin anyhow and out with him and little Alf hanging on to his elbow and he shouting like a stuck pig, as good as any bloody play in the Queen's royal theatre. *U. p. 357.*

The likes of her! Stag that one is. Stubborn as a mule! And her walking with two fellows the one time. *U. p. 453.*

Yes, to go with him. And me with a soldier friend. *U. p. 586.*

What call had the redcoat to strike the gentleman and he under the influence. Let them go and fight the Boers! *U. p. 598* <sup>12</sup>.

### b. Omission of the Relative Pronoun in the Nominative.

This peculiarity seems to have escaped Prof. van Hamel's notice; at all events he does not mention it in his article referred to <sup>13</sup>. Yet it seems to me that a strong case can be made out for Gaelic influence here. First of all, it is incontestable that Anglo-Irish literature is full of this phenomenon. In Synge's plays, for instance, one can read page after page without finding a single relative pronoun. Secondly Irish has properly speaking no relative pronoun. To quote the Christian Brothers' Gaelic Grammar (p. 91): "In Old Irish there was a relative particle used after prepositions, and also a compound relative, but no simple relative in the nominative and accusative cases. The modern relative, in these cases, has arisen from a mistaken idea about certain particles. Before the imperfect, the past, and conditional the particle *do* should, strictly speaking, be used. Certain irregular but often used verbs had also an unaccented first syllable, as *atá*, *do-bheirim*, *do-chim*, etc. These particles and syllables being unaccented were generally dropped at the beginning, but retained in the body, of a sentence, where the relative naturally occurs. Hence they were erroneously regarded as relative pronouns, from analogy with other languages."

In other words *do bhi* (was) became *a bhi* and a sentence like *an fear a bhi annso* (the man who was here) came to differ from (*do*) *bhi an fear annso* (the man was here) practically only by the word-order, the more so as by some writers the particle *a* is omitted when preceding or following a vowel. Consequently such a sentence as: *do bhios ag cainnt leis an mnaoi (a) bhi annso* is literally the same as: *I was talking to the woman was here.* In Welsh we find a similar state of affairs. There is indeed a relative *a*, but this is frequently omitted, and the other relative *y* is the same as and converted from a pre-verbal particle *y(d)*.

The sentence: his friends have been fighting, would be in Welsh: *Bu ei gyfeillion yn ymladd.* If the subject is made emphatic the sentence runs: *ei gyfeillion fu yn ymladd* = (it's) his friends (who) have been fighting. In

<sup>12</sup> Further examples are to be found (inter alia) on p. 302, 305, 344, 349, 355, 625, and in Mrs. Bloom's silent monologue p. 752, 757, 777, 782, 791.

<sup>13</sup> W. Preussler does draw attention to it in "Keltischer Einflus im Englischen" (*Indo-Germanische Forschungen* 1938, Bd. 56, p. 178-191), but his article is mainly concerned with Welsh, not with Gaelic.

other words, the Welsh speaker feels by the word-order that he has to do with a relative sentence, but he uses no rel. pron. That is expressed in the softening of *bu* to *fu*. As Sir John Morris-Jones says in his Welsh Grammar (1913): "By the elision of unaccented syllables a is often lost in Mn. W. verse, as *Y ddraig coch 'ddyry cychwyn*, [it is] the red dragon that gives a leap. The soft initial remains to represent it. In Ml. W. it may be lost before initial a. The frequent dropping of the rel. a is a characteristic of much of the slipshod writing of the present day." (p. 285.)

There is more to be said on Celtic and English relative constructions, but that falls outside the scope of this article. Here follow a few examples from Joyce's work:

What is this the right name is. *U.* p. 78. / Nice young student that was dressed that bite the bee gave me. *U.* p. 101. / And who is the gentleman does be visiting there? *U.* p. 167. / Who is this was telling me? *U.* p. 177. / Or who was it used to eat the scruff off his own head? *U.* p. 179. / There was a woman, Nosey Flynn said, hid herself in a clock to find out what they do be doing. *U.* p. 182. / It's destroyed we are surely. *U.* p. 212. / ... who was it gave me the wheeze she was doing the other business. *U.* p. 277. / But that's the most notorious bloody robber you'd meet in a day's walk and the face on him all pockmarks would hold a shower of rain. *U.* p. 302. / The bloody mongrel let a grouse out of him would give you the creeps. *U.* p. 305. / Pity about her, says the citizen, or any other woman marries a half and half. *U.* p. 333. / Wrangle with Molly it was put me off. *U.* p. 386. / This is the appearance is on me. *U.* p. 432. / Private Carr (loosening his belt, shouts): I'll wring the neck of any f... bastard says a word against my bleeding f... king. *U.* p. 594. / Pride it was killed him. *U.* p. 645. / An opening was all was wanted. *U.* p. 656. / ... whoever it was sold it. *U.* p. 657. / Where are our missing twenty millions of Irish should be here today instead of four, our lost tribes? *U.* p. 339. / Julia, there's Miss Daly and Miss Power will take some refreshment. *D.* p. 207. / They're the boyos have influence. *D.* p. 185. / O, I say, here's a fellow says he kisses his mother every night before he goes to bed. *P.* p. 10. / But is it that makes you go? *P.* p. 289.

### c. *The Perfect Tense expressed by "to be after + gerund".*

To the ordinary Englishman it will be a ceaseless source of misapprehension for an Irishman to say that he is "after having his dinner". This suggests to him, if anything, that Pat is out to get his dinner. But the sentence merely conveys that the speaker has just had his dinner. The construction is frequent in Gaelic, where it translates the English Perfect Tense by means of the Present Tense of the verb *tá* followed by *d'éis* (or *tar éis*) and the verbal noun, whereas the inflected tense in Irish corresponds to the English Past Tense, e.g. he wrote = *do sgriobh sé*; he has just written = *tá sé d'éis sgriobhtha*. As may be expected, the same construction is found in Welsh: *mae ef wedi ysgrifennu* by the side of *ysgrifennodd*. In colloquial Welsh the periphrastic form is more usual, which may be partly due to the fact that it requires less knowledge of conjugation. The examples found in Joyce are not numerous.

Bloom (whimpers): You're after hitting me. I'll tell ... *U.* p. 541. Sure I'm after seeing him not five minutes ago. *U.* p. 311. I'm after having the father and mother of a bating. *U.* p. 512. And he after stuffing himself till he's fit to burst. *U.* p. 302.

Please, teacher! This boy is after saying a bad word, teacher. *P.* p. 225. What was he after doing it into only into the bucket of porter. *U.* p. 469.

d. Do (does) be as a *Habitual Present*.

In Irish a distinction is made between "*I am at the moment* = *táim*" and "*I am usually* = *bidhim*." This difference, of which Gaelic speakers are of course clearly conscious, seems to have filtered through into Anglo-Irish in the form of *I am* and *I do be*.<sup>13</sup>

Incidentally, it is curious to note that with other verbs the difference between habitual and momentary or present action is expressed in the same way as in English, viz. by using the Unexpanded and Expanded Forms. So I write = *sgríobhaim*, whereas I am writing = *táim ag sgríobhadh*. "However, as in English, the Present Tense of certain verbs, especially those relating to the senses or the mind, denote present as well as habitual action — e.g. *cluinim*, I hear; *creidim*, I believe"<sup>14</sup>.

The same rule concerning the use of Exp. and Unexp. Forms holds good for Welsh, with the important exception that all verbs can be used in the Exp. Form there, especially in colloquial speech. Truly, some Welshmen deprecate this usage in the case of verbs of sense-perception and mental states as being incorrect, but their opinion is ill-founded. Both recent Welsh and early Modern Welsh have the construction in plenty, and even in the *Mabinogion*<sup>15</sup> it is not unknown. The following examples may give the reader an idea:

"Virtue is its own reward" medd y Sais; ac *yr wyf yn ofni* bod yr un peth yn wir am "genius"<sup>16</sup> = "Virtue etc." says the Englishman; and I'm fearing that the same thing is true about genius. / Wrth gwrs, *y mae llawer o bregethwyd yn caru canu ac amryw byd ohonynt yn medru canu*<sup>17</sup> = Of course, many preachers are loving to sing and a good many of them knowing how to sing. / Fy hanes i fy hunan! Dyna gynghanedd *yr wyf yn meddwl*.<sup>18</sup> = My story to myself! There's cynghanedd,<sup>19</sup> I'm thinking. / Ah, Wil!

<sup>13</sup> There seems to be an alternative habitual form, as appears from the following sentence from Hyde's *Love Songs of Connacht* (1905 ed.) p. 33: "Although it is high, the rowanberry tree, it bees bitter out of the top." In a note Hyde calls *bees* "usual Anglo-Irish for it always is or it does be."

<sup>14</sup> Gráiméar na Gaedhilge, leis na Bráithreachaibh Criostamhla p. 103.

In connection with this, the following quotation from Thomas F. O'Rahilly's *Irish dialects past and present, with chapters on Scottish and Manx*, Dublin 1932, p. 132, is of interest: "As a result of the present-tense forms acquiring a future meaning the Irish present tense, when it does not denote habitual action, is normally replaced in Sc. and Ma. by the "progressive" present e.g. Ir. *an gcreideann tú*, "do you believe?" is in Sc. *am bheil thu creidsinn*, and in Ma. *vel oo credjal*. This periphrastic present is already found in Carswell, who, for example, translates "we beseech thee" by *atamaoid gud ghuidhe*." From this it appears that Irish Gaelic occupies a place apart, and that both Scotch and Manx Gaelic have travelled farther in their development of the Periphrastic Form than Irish Gaelic.

<sup>15</sup> The *White Book of Rhydderch* and the *Red Book of Hergest*, which contain the Mab. stories, date from the 14th c.

<sup>16</sup> Fy hanes i fy hunan, (F.H.) gan Bodfan Anwyl, p. 74.

<sup>17</sup> F. H. p. 5.

<sup>18</sup> F. H. p. 1.

<sup>19</sup> i.e. Welsh metrical alliteration.

*yr oeddit yn adnabod fy nghalon falch cystal ag yr oeddid yn gwybod am fy ystymog wâg!*<sup>20</sup> = Ah, Wil! you were knowing (Du. je kende) my proud heart as well as you were knowing (Du. je wist) about my weak stomach. / *Yr wyf yn meddwl, ie, yr wyf yn sicr o ran hyny, mai un o'r pethau cyntau yr wyf yn gofio* (sic. for 'cofio') ydyw myned gyda fy mam i'r capel<sup>21</sup> = I'm thinking, yes I'm sure about that, that one of the first things I'm remembering is going to chapel with my mother.

The specimens I shall now subjoin are taken from the Welsh Bible<sup>22</sup>, which has always been considered as the standard for Welsh prose:

*Ond fel y gwypo y byd fy mod i yn caru y Tad, ac megis y gorchymnodd y Tad i mi, felly yr wyf yn gwneuthur* (Ioan XIV, 31) = But that the world may know that I love (lit. am loving) the Father; and as the Father gave me commandment, even so I do. / *O bechod, am nad ydynt yn credu ynof fi* (Ioan XVI, 9) = Of sin, because they believe not (lit. are not believing) on me. / *Yr hwn sydd yn fy nghasâu i, sydd yn casâu fy Nhad hefyd.* (Ioan XV, 23) = He that hateth me hateth my Father also (lit. is hating).

These examples could easily be multiplied, but we shall content ourselves here with merely stating that the number of Exp. Forms in the Welsh Bible is high in comparison with that of the English Bible. Finally, here is an example from the Mabinogion: *Ie, heb y Gwydyon, taw di bellach; mi a wnn dy uedwl di: caru Goewin yd wyt ti*<sup>23</sup> = Yes, said Gwydyon, be silent now; I know your thought: you are loving Goewin. Another curiosity is that, although Gaelic always uses *ceapaim* = "I think" in the Unexp. Form, Anglo-Irish shows a predilection for "I am thinking" in the sense of "I am of opinion". Examples abound, especially in Synge. Two from Carleton's *Traits and Stories of the Irish Peasantry* must suffice here:

"Here Biddy", said Nancy "bring that uncle of yours another pint; that's what he wants most at the present time, I'm thinking". I, p. 110. / He smiled mildly at what he considered my superstition, and added quietly and in a low voice: "You'll be wantin' it, I'm thinking, after the wetting you got". II, p. 352.

I can offer no explanation of this phenomenon, except the maid-of-all-work: analogy.

Examples of *do* (*does*) be:

And who is the gentleman does be visiting there? *U.* p. 167. / There was one woman, Nosey Flynn said, hid herself in a clock to find out what they do be doing. *U.* p. 182. / What do they be thinking about? *U.* p. 170. / And we to be there, mavrone, and you to be unbeknownst sending us your conglomerations the way we to have our tongues out a yard long like the drouthy clerics do be fainting for a pussful. *U.* p. 206. / One of them mots that do be in the packets of fags Stoer smokes. *U.* p. 259. / Stout Lady does be with you in the brown costume. *U.* p. 300. / ... the partially idiotic female, namely, of the lane, who knew the lady in the brown costume does be with you. *U.* p. 626. / I know you're a friend of his, not like some of the others he does be with. *D.* p. 174.<sup>24</sup>

<sup>20</sup> Rhys Lewis (R. L.), gan Daniel Owen, p. 148.

<sup>21</sup> R. L. p. 15.

<sup>22</sup> Translated in 1588 by Bishop Morgan and revised by Bishop Parry (1620).

<sup>23</sup> L. Mühlhausen, *Die Vier Zweige des Mabinogi*, p. 49 f.

<sup>24</sup> There are also two examples in *Exiles* (p. 3, 119).

### e. *Unintroduced Dependent Questions.*

In Gaelic there is no difference in form between a straight and a dependent question. Both are introduced by the same interrogative particle *an*<sup>25</sup>, which shows that a question follows, e.g. the direct question: *an dtáithnígnéann an geimhreadh leat* = do you like winter? remains the same in the dependent form: *fiafruigheann sé an dtáithnígheann an geimhreadh liom* = he asks if I like winter, lit. he asks do I like winter. This construction was bodily transferred to English, which accounts for the very great number of unintroduced dependent questions that occur in Anglo-Irish literature. In English the construction is also well-known and seems to be spreading. But it is strongly attacked by Fowler in his *Dictionary of Modern English Usage*, where he says under Indirect Questions: "How far is it legitimate to substitute in an indirect question the order of words that properly belongs to direct questions? The lamentable craze for Inversion among writers who are fain to make up for dullness of matter by verbal contortions is no doubt responsible for the prevailing disregard of the normal order in indirect questions; for inversion, i.e. the placing of the subject later than its verb, is a mark of the direct, but not of the indirect questions." It is of course difficult to say whether the "lamentable craze" referred to by Fowler is due to Anglo-Irish influence, but we may safely take it that Anglo-Irish has copied it from Gaelic. From the examples I found, some will be quoted below:

Wonder is that young Dedalus the moving spirit. *U.* p. 510./ I wonder was I too heavy sitting on his knee. *U.* p. 778./ Wonder how is she feeling in that region. *U.* p. 391./ He wondered had Corley managed it successfully. *D.* p. 63./ "I wonder where did they dig her up", said Kathleen. *D.* p. 160./ He wondered had he been in her thoughts as she had been in his. *P.* p. 92./ Stephen wondered was he thinking of her greeting to him under the porch. *P.* p. 281./ I just called to ask on the way in is she over it. *U.* p. 162./ ...how much is that doctor one guinea please and asking me had I frequent omissions. *U.* p. 779/ Gabriel asked himself was he the cause of her abrupt departure. *D.* p. 221./ The manager asked repeatedly did no one know who the injured man was or where had his friends gone. *D.* p. 170./ Ask me rather would I suffer others to rob me. *P.* p. 291./ Asked me was I writing poems. *P.* p. 298./ I was thinking would I go around by the quays there some dark evening. *U.* p. 786./ Then she thought what else would she buy. *D.* p. 112./ And they all looked was it sheet lightning, but Tommy saw it too over the trees beside the church. *U.* p. 381./ But I am curious to know are you trying to make a convert of me or a pervert of yourself? *P.* p. 286.

### f. *The use of the preposition on.*

There is in Anglo-Irish a peculiar use of the preposition *on*, which has also penetrated into Standard English in the case of some verbs, I mean the use that can best be rendered as: "at the expense of, to the loss or disadvantage of, against." Prof. Hartog in his above-mentioned article says of it: "The preposition *on* is remarkable as the sign of a dativus

<sup>25</sup> Except in interrogative sentences beginning, not with the verb, but with an interrogative word such as *cé* = who, etc.

incommodi, which is very common everywhere" [in Ireland], and he gives the following examples: "My child was sick on me", [A servant speaking]: "First the fire went out on me, and then the kettle boiled over on me, and then the stirabout got burned on me." Again: "I broke his stick on the master". "I have a bad cold on me." Further he mentions: "My sorrow on you for a kettle" as a "mild imprecation, and of interest as exemplifying the Irish-English use of "for" to introduce a complement of explanation." Prof. van Hamel devotes two pages to *on* (op. cit. p. 281 f.). He mentions: 1) the Gaelic phrase *tá orm* + words denoting bodily and mental affections, e.g. *tá ocras orm* = there is hunger on me, I am hungry. 2) the use of *on* in curses and benedictions, e.g. the curse of my heart upon you; the blessing of God upon you. 3) *on* = to the loss of, in which connection he also mentions the phrase *lost on*, e.g. "*oiread agus focal de ni dheachaidh amugha orm* = not a word was lost on me"; cf. the lessons of life were lost upon him. Also: to tell on, to inform on a man; to blame something on a man; to go back on a man, your word; to walk out on someone.

Here follow a few examples:

Setting up house for her time after time and then pawning the furniture on him every Saturday almost. *U.* p. 100 (cf. *D.* p. 177) / Never know who you're talking to... Like that Peter or Denis or James Carey that blew the gaff on the invincibles. *U.* p. 167. / And then seventy-two of his trusty henchmen rounding on him with mutual mudslinging. *U.* p. 646. / Thick feet that woman has in the white stockings. Hope the rain mucks them up on her. *U.* p. 172. / All those women saw their men down and under: Mary, her goodman John, Ann, her poor dear Willun, when he went and died on her. *U.* p. 209. / I could easy do a bunk on Ma. *U.* p. 259. / I'll complain to Mrs. de Massey on you. *U.* p. 266. / My powder too only ruin her skin on her. *U.* p. 775. / ...take that Mrs. Maybrick that poisoned her husband for what I wonder in love with some other man yes it was found out on her wasn't she the downright villain. *U.* p. 749. / I'll tell my brother, the Bective rugger fullback, on you, heartless flirt. *U.* p. 475. / Dedalus, don't spy on us, sure you won't? *P.* p. 19. / His father had told him... never to peach on a fellow. *P.* p. 19. / I wouldn't change my new white shoes all ruined with the salt water and the hat I had with that feather all blowy and tossed on me. *U.* p. 772. / Out on the rampage all night. Beginning to tell on him now: that backache of his, I fear. *U.* p. 91. / The way they spring these questions on you. *U.* p. 163. / You can't play the saint on me any more. *P.* p. 86<sup>26</sup>.

In the following instances *on* + pers. pron. or noun means *having*, just as in Gaelic *tá orm* = there is on me, I have. In Grafton Street Master

<sup>26</sup> Here are a few more examples taken from Liam O'Flaherty's *Famine*: First the cow died on me in the spring. p. 53. / Then the potatoes are rotting on us and there's nothing else. p. 67. / Is it asking me for that ye are and Michael sick on me? p. 104. / ... but we'll have the laugh on them and we eating what grows in our garden. p. 118. / "Poor man", she said as she rose from the form, "his gruel will be cold on him". p. 426.

The following two examples are taken from books that have nothing to do with Anglo-Irish: What's awful about it? My God, Fran, you're not going to go pure and innocent on me after all these years, are you? (Elmer Rice, *Imperial City*, p. 100). He had gone into this unselfish and holy war on the supposition that it would continue until he had humbled France. And in the meantime Pope Julius had died on him. (Francis Hackett, *Henry VIII*, p. 101).

Dignam saw a red flower in a toff's mouth and swell pair of kicks on him. *U.* p. 259. / But that's the most notorious bloody robber you'd meet in a day's walk and the face on him all pockmarks. *U.* p. 302. / This is the appearance is on me. *U.* p. 432. / Is it French you are talking, sir? the old woman said to Haines — Irish, Buck Mulligan said. Is there Gaelic on you? *U.* p. 17. Cf. the English expression "I have no French, Italian, etc." for "I know no French etc." The phrase has no doubt been borrowed from Gaelic<sup>27</sup>.

In my last specimens "They caught up on the others and walked abreast." *U.* p. 151. / "Was he not holy enough or why could he not catch up on the others?" *P.* p. 20, the expression is probably a rendering of Gaelic *beirim suas air* = I overtake him (lit. I bear or take up on him), while "What's on you, Garry?" says he. *U.* p. 323 is a literal translation of Gaelic *caidé atá ort* or *cad tá ort* = what ails you? What is the matter with you?

The Hague.

G. J. VISSER.

(To be concluded.)

## Notes and News

**The Tauchnitz Book of Famous Essays.** In last year's October number (p. 160) we briefly mentioned a collection of English essays, from Bacon to Matthew Arnold, edited by Paul Hempel and published by the firm of Tauchnitz. Our comment was: "Within its limits a very useful volume."

This comment we wish to withdraw. When re-reading one of the *Spectator* essays included ('Gypsies', pp. 163-166, *Spectator* no. 130), we recently had occasion to refer to the original text (as reprinted by Henry Morley) to verify a suspicious place in Mr. Hempel's. Our suspicion being confirmed, we went on to collate the rest of the essay, with the result that it was found to contain at least five arbitrary deviations from the original: *the justice of peace for the justice of the peace; hangs upon hedge for hangs upon an hedge; a hog for the hog; about half an hour for above half an hour; this good humour for his good humour.* The last sentence of the first paragraph, with its mention of jades and sluts, was found to have been omitted without any indication.

After this discovery we collated a few more essays, with even more startling results. In 'The Spectator Club' (pp. 147-151) three dots in the fourth line from below on p. 147 indicate the omission of an objectionable sentence (about Sir Roger's youthful misdemeanours 'in point of chastity').

<sup>27</sup> Cf. the characteristic Joycean pun in *Finnegan's Wake* (p. 174): Is their girlie-on-you?

There is no indication, however, of the omission of ten wholly unobjectionable lines (in Morley's edition) rounding off the description of Sir Roger in the original. There is a similar unwarranted and unadvertised cut in the description of Captain Sentry (19 lines in all), while at the bottom of p. 150 *myself, who rarely speaks at all* should, of course, be *speak*. Some more departures from the original Mr. Hempel's edition has in common with W. Peacock's in *The World's Classics*.

A few more random tests produced similar results. In 'The Coffee House' (pp. 152-154) 10 lines were found to have been omitted after the second sentence; 12 after the first paragraph of p. 153; 6 more after the first sentence of the second paragraph<sup>h</sup>. *men of higher stations* should be *men in higher stations*; *at six in the morning* (2nd par., 1. 4) should be *at six in a morning*, like *at eight in a morning* correctly printed in the last line; *manly noble and useful qualities* (1. 4 from below on p. 153) should be *many*. Of the essay on 'Party Spirit' (pp. 39-40) *three-fourths* are omitted, again without any indication! We also collated one essay by Lamb ('Old China') and one by Bacon ('Of Studies'). No omissions were found; but a definite article proved to have dropped out on p. 90, 1. 23, and an indefinite article inserted on p. 91, same line, in the former; whereas Bacon's crafty *men* are made to *condemn* instead of *contemn* studies.....

We will refrain from giving further specimens of Mr. Hempel's editorial methods; our complaint is rather addressed to the publishers of this useless and misleading volume. Nine years ago, apropos of mistakes in another Tauchnitz reprint, we wrote the following paragraph; we should like to press it once more upon their attention:

The Tauchnitz Edition is widely used on the Continent, not by the general reader only, but also by students of modern English, as innumerable quotations in books and articles testify. If it wishes to keep the support of this latter class, it will have to see that its imprint remains (or becomes) a guarantee of textual reliability.

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**The Chair of English at Lund.** Dr. Olof Anderson has been appointed professor of the English language at Lund, as successor to Professor Ekwall. Professor Anderson was born in 1905, matriculated at Lund University in 1924, and became a Ph. D. and a Docent in 1934. His most important contribution to English philology is his *English Hundred-names* (1934-1939), whose three volumes fill over 700 pages. He has also published *The Seafarer* (1937-8), *Old English Material in the Leningrad MS of Bede's Ecclesiastical History* (1941), and some smaller articles. He has contributed a number of reviews to *English Studies*.

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## Reviews

*Hali Meiðhad.* By A. F. COLBORN. 143 pp. Copenhagen: Einar Munksgaard; London: Humphrey Milford. 1940. Dan. Kr. 8.

Mr. Colborn has published a complete re-edition of the early Middle English tract on *Hali Meiðhad* (Holy Maidenhood) formerly only available in Cockayne's antiquated edition in the Early English Text Society, Original Series, no. 18, re-edited in 1922 from the texts left by Dr. F. J. Furnivall.

The work presented includes a re-transcribed text both of the version contained in MS. Bodley 34 (B) and the version in MS. Cotton Titus D. xviii (T), a brief (far too brief) record of palæographical facts, an elaborate study of the relation of the manuscripts with a list of their divergences, a large section (fifty pages altogether) devoted to a general outline of the grammar of B, to which a short study of the language of T and a complete list of the French, Scandinavian and Welsh words has been appended, valuable notes in which the obscure words or passage are dealt with and an index of the words contained in the Bodleian version.

This new edition of *Hali Meiðhad* marks an advance in the study of the A B language (that is, the version of the *Ancrene Wisse* contained in MS. Corpus Christi College, Cambridge, 402 (A) and the total content of B (the so-called *Katherine-Group*) taken together as documents of a common language and Vocabulary), and Mr. Colborn must be congratulated on having added much to its understanding. From the first I must confess that I found both a pleasure and a difficulty in reviewing the book. A difficulty because this new edition of *Hali Meiðhad* and my *Liflade of Seinte Iuliene*<sup>1</sup> are, like their subject-matter, sister-works. Both of them are written in the same spirit and belong to the same school. Both of them contain traces of their West Midland originator's remarkable scholarship, for both indeed originated from B. Litt. theses written under the generous supervision of Professor J. R. R. Tolkien, the *Ancrene Wisse* man. A pleasure, because *Hali Meiðhad* appearing four years after *Iuliene* contains valuable corrections of many a tentative view I suggested then.

There are, however, in the present work points which are not entirely free from criticism, some of which indeed even go so far as to handicap it seriously. The first of these lies in the presentation of the texts. Circumstances preventing my having access to the MSS., I could not check the accuracy of Mr. Colborn's reading of the texts and must needs accept it as correct, although (at least for the Bodleian version) I am tempted to question some of his readings e.g. *seelf*, 371, *free*, 35, *meten*, 305, *icleopeð*, 39. He states (p. 47) that "*Hali Meiðhad* is fairly well written throughout." In fact it is better written than any other work contained in B. Yet there are palæographical facts (not mentioned in the brief description of the MS)

<sup>1</sup> Reviewed in E. S. XXI (1939), 125—129.

which anyone familiar with the reading of B will bear in mind, namely the easy confusion between the letters *e* and *o*, sometimes hard to distinguish, and a special shape of *t*, which can easily be mistaken for *d* or altered to *ð*. I wonder whether a close examination of the MS for any one of the above cited examples would not yield the correct reading, namely *seolf*, *fleo*, *moten*, *icleopet*. Mr. Colborn's reticence about palæographical and editorial facts is noteworthy. Twelve lines devoted to the description of the MSS. are insufficient. On the other hand the reader will miss the usual explanatory notes introducing any edition of MSS. There is, however, a vague note (p. 45) added to the list of abbreviations (why there? the reader will wonder) in which Mr. Colborn states that "for greater usefulness and ease of reference this edition corresponds in line numbering with the *Hali Meiðhad* ed. F. J. Furnivall, printed by the Early English Text Society 1922". I do not see the advantage gained by doing so. Both editions, so far as I can see, agree completely (even in erroneous points in the presentment of the texts) and I have looked in vain in Mr. Colborn's book for some reference to the E.E.T.S. volume, for which no abbreviation is even required. On the whole his presentation of the Bodleian version is not an improvement on Dr. Furnivall's *editio princeps*. For lack of information many a reader will be puzzled by the presentment of his material. Is a diplomatic text of both versions aimed at? If so, why not print a line-by-line text, or at least mark the line-divisions? The latter might perhaps account for the occasional presence of double letters, as for instance in *zeornne*, 9, *bearnninde*, 109, *hearm*, 116, as it did in *offea/aret* 181, which occurs at the end of a folio. The problem of *deorrewurðe*, 44, is more complex. The same spelling occurs in *Iuliene*, 740, at line-division. But as I stated in the glossary, the *rr* may be genuine, representing shortening *dēorewurðe*. Yet Mr. Colborn emends it to *deorewurðe* deliberately and without any comment. Again for lack of information many readers will be puzzled, as I confess I have been (and still am) by the sporadic use of vertical strokes, a device usually employed to mark line-divisions. The texts as printed here seem to be diplomatic texts, tending to represent the actual reading of the MSS. with their mistakes, consigning (for the Bodleian version) the correct readings to notes. But for all his care Mr. Colborn often introduces (as Dr. Furnivall did before him) the emended word into the context, as e.g. *mi* (MS *me*), 243, *leste hit misfeare* (MS *leste hit ne misfeare*), 498, *hire* (MS. *hare*), 632. On the other hand I regret that in the presentment of his texts he did not follow the normal editorial custom of indicating in the diplomatic text the letters added by the scribe as e.g. *pre`a'l*, 174, *wor`l'des*, 429, *bea`r'n*, 499, instead of consigning them to notes. The bulk of these would have been reduced and the space saved might have been used with profit for more elaborate scribal emendations, as e.g. *erānest*, 151, *wullā*, 464, *gumīne*, 159, or for some comment on the readings proposed for scribal errors or mis-readings (supposed or real) in the B text. Again Mr. Colborn's reticence about the exact meaning of these readings will perplex many a reader. Do they actually represent the O readings (i.e. the original reading), or the X

readings, i.e. the readings of the common source to both B and R (that is, the versions of the *Katherine-Group* with the exception of *Hali Meiðhad* contained in MS. Royal 17 A xxvii), or do they merely represent the readings as they should have appeared in either O, X or B? Are these scribal errors or misreadings caused by sheer sleepiness, dittotherapy, haplography, slovenly colloquialisms and modernisms (as eð for ið), etc.? The reader is left to inquire, for there is no justification of the emendations proposed, no explanation, no cross-reference to the text nor to later notes when supplied, nor to grammar when necessary. Moreover, there are cases where one may question the correctness of the emendation suggested, as e.g. *deorewurðe* (MS. *deorrewurðe*), 44 (see above); *fleschliche* (MS. *flecsliche*), 107. This form is interesting. The metathesis almost certainly points to a scribal error for *flescliche*, itself either a very late example of OE. sc or a mistake for *fleschliche* (as e.g. in *Margarete* (M), 36/16) occurring in the text used by the B scribe, thus going back either to O or X. Anyhow, this form should have been cited and discussed in § 34. — *schimminde*, 304, is emended to *schimerinde* (the T reading), although Mr. Colborn cites (p. 115) occurrences of this verb in *Sawles Warde* (S W), *schimmeð*, 215, and in M, *schimmende*, 20/34, which, in his own words, "postulate an antecedent form \*scimman for this dialect", a better etymon than that given either by Miss Mack in her valuable edition of M, or by R. W. Wilson in his recent edition of S W<sup>2</sup> (apparently not known to Mr. Colborn, who used Hall's edition in his *Selections from Early Middle English*<sup>3</sup>). Miss Mack refers the word to OE. *scimian*, whereas Mr. Wilson equates it with OE *scimian*, both of which (beside the fact that they do not account for the mm) would not have given *schimmen* in the strict phonology of AB. Moreover, the latter occurs in *schiminde*, J 514. — *hehin*, 715, is stated (p. 122) to be "probably an error for *hihin*..... since T has *hihen*". This view would be supported by a reference to the Nero and Titus versions of the *Ancren Riwe* (p. 92.) The actual reading of A f. 24r *ze schulen gasteliche iseon be blissen of heouene. þe ontenden ower heorte to hihen* [Nero hien, Titus *hihen*] *ham toward*, seems to justify Mr. Colborn's emendation. But it is dangerous to build on a sole reference; for in A we read the following sentence: *as ofte as ha walden þenchen schirliche of godd J makien cleane bonen. J beon in heorte gasteliche ihehet toward heouene*, f. 42r and *Eleuata in populis. þ is i folc ihehet*, f. 46v. Moreover the T reading of *Hali Meiðhad* is not free from possible scribal error in *him* to *hihcen*, as such mistakes are not infrequent in this MS., cf. 571, 612, 687. — *swelin*, 517, occurs in both MSS and "i is heavily stroked in MS. B". Mr. Colborn notes in one of his rare palæographical comments. Yet he emends it to *swelle*, although he agrees that "the difficulty of reading *swelle*, from OE. *swellan*, lies in the agreement of B. and T. as to the reading". Since the substantive

<sup>2</sup> *Sawles Warde*. Leeds School of English Language, Texts and Monographs: No. III, 1938.

<sup>3</sup> Oxford, 1920.

*swel*, a tumour, swelling, occurs in A, a verb *swelin* is quite possible. Cf. Fr. *tumeur*, and *tuméfier*. *Swelin* was the very technical term required by the context. — *muhten*, 313, is a scribal error for *muhen* (the T reading), I quite agree, but I would not consider it as the past tense plural of *mei* (§ 82). It is more likely a scribal error caused by preceding *mihte*, in the same way as *ahi*, 389, for *ah* (not recorded in the Index of Words) is caused by the following *hit*. — *offbunchunge*, 84, is emended to *offbunchunges*, without any justification either here or in the grammar (§ 44). — For *maken*, 628, Mr. Colborn suggests *mahen* without stating his reasons or citing the form in § 82. It is clear that B is corrupt here and that T provides a better reading (*muhen*). The reading suggested by Mr. Colborn (*mahen*) does not account for the presence of *maken* in the Bodleian version. It is possible that the B scribe had in mind such a turn as e.g. *ne ne mei naut maken ham somet eardin in heouene*, nor can anything make them live together in heaven. At any rate his emendation (probably right) would have required some kind of explanatory note. — *drem*, 251, is emended to *dream*, although spellings with e for OE. ēa frequently occur in the AB language; cf. the examples for HM given in § 16.

This review has already become too long and only a few words can be devoted to another section of the book which I feel to be open to criticism, namely, the Index of Words. I think that on the whole the reader will miss the normal editorial custom of printing a glossary with the meaning(s) of the words and their etymon. An index of words such as is here given might have been used with advantage in an edition supplied with a full translation of the text and with notes giving the exact meaning of the rare or obscure words or at any rate the sense as it appears from the context. But again Mr. Colborn is as reticent about the translation of words as he has been reticent about the reading of the MS. and in the large section devoted to the notes we miss the translation of rare words such as *doskin*, 515, *onont*, 101, *kenchinde*, 228, *gerlonde*, 318, *schimminde*, 304, *leifen*, 468, *munnen*, 341, *cokkunge*, 703, etc.

The chapters devoted to dialectal or philological problems are excellent, despite a few discrepancies which are mainly concerned with the presentation of Mr. Colborn's material, as e.g. p. 53, note 9 and § 26, 1, where he states that OE. eo and ea were monophthongized to e before back stops and gives as examples VP. *werc* HM *werc*, *werke*, *hercne*; *merke*. *Seolf* is said (p. 53 note 7) to be the result of the breaking of e to eo, an opinion which he repeats p. 69, note 2, although a few lines above on the same page (§ 24, note 4) he expressly stated that "a possible example of the same tendency towards rounding of -e- between s and l [as in *sulli*, *sullen*] may be seen in such a form as *seolf* (VP *seolf*), which is difficult on any other assumption".<sup>4</sup> — We may also question some of the etymologies suggested for rare words, as e.g. *onont*. 101. Following Björkman, who long ago suggested that the final -t was due to Scandinavian influence, Mr. Colborn

<sup>4</sup> The italics are mine.

sees in *onont* a blend of OE *onefn* and ON. *jamt* "with the typical WM o for a + nasal which is developed (by sound substitution) regularly in Norse but not in French". The suggestion is tempting but would hardly explain the form *onond*, which occurs (before þ) in *J beon ilich pellican onond þ hit is leane*, A f. 34 v<sup>5</sup>; cf. also the *Nero* reading of the *Ancren Riwle* (p. 164) cited by Mr. Colborn (p. 112), *anonde meidelure*, which he explains as possibly due to the anticipation of *meide*. The A reading for that passage is *onont meiðlure*, f. 44v.

It would seem ungracious and even unfair to prolong the detailing of the other minor points which I feel open to criticism. But although the present review has been on a carping note, Mr. Colborn's book certainly marks an advance on many contemporary editions of Middle English texts and will supplement with advantage the edition of the Early English Text Society.

Liège.

S. T. R. O. D'ARDENNE.

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*Studien zur Rezeption des Französischen Wortschatzes im Mittelenglischen.* By Dr. ROBERT FEIST. (Beiträge zur Englischen Philologie, herausgegeben von Max Förster. Heft XXV.) 87 pp. Bernhard Tauchnitz. Leipzig 1934. RM. 5.—.

A well written and interesting study, going to the point without undue involutions. In the preface the writer states that in spite of the many inquiries into the French element in Middle English little has been achieved as to the investigation of the social and cultural influences under which this element obtained a footing in the English tongue. Applying himself to this task he develops a scheme which in many instances leads to plausible or even convincing explanations, and throws an interesting light on the matter under examination, though it does not always seem to gain equally satisfactory results. The main subject of the study naturally involves an examination of the semasiological development of the words discussed as well as of the chronological order in which they make their appearance in their new surroundings.

In view of his chief purpose the author distinguishes five different spheres of social influence, viz. the church, the law, the government, the military, and the upper classes. Distributed over these various departments a number of words are dealt with, i.e. the meaning each word has within its special sphere as well as the one developed from this in popular use is more or less carefully examined or simply pointed out. Apart from

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<sup>5</sup> Morton's rare and not readily accessible edition of the *Ancren Riwle* (Camden Society, 1853) was not available when the present review was written, I therefore could not give the *Nero* and *Titus* readings for these and other passages cited in the course of this review.

some general observations on the social conditions of the times this procedure is the gist of the essay.

The method is perhaps as sound as any method that could be suggested, and may contribute to the avoidance of haphazard conclusions from mere evidence in literature and documents, to which the author rightly objects. But it has the defects of its qualities in so far as it implies a slow and laborious process of investigation, so slow indeed that a generally elucidative, to say nothing of an exhaustive, treatment, seems hardly possible. Besides, it is not quite so proof against haphazard decisions as it purports to be.

Whilst reading through the various instances under discussion, one is struck by the mysterious tendency of several words to emerge from their peregrinations through domains of specialised use with exactly the same meaning as they had in an earlier period of language, whatever this language may have been, and to settle down as such in popular use. The very first word dealt with puts the reader on his guard. Middle English *servise* is discussed under the heading "French as church-language", and this may suggest, and was probably meant to suggest, that the word came into the language by way of the church, where its original meaning was modified to the point of an almost complete change, whereas the present general meaning points to an uninterrupted tradition from Latin *servitium*, only slightly modified in meaning by changed social conditions. In this case the discrepancy does not escape the writer, and he amplifies, or corrects, his statement by admitting that probably the word took root in the native language in connection with the feudal system, that is, by way of a social sphere in which the word had never lost its original meaning. In other places the writer is not so positive in his acknowledgement of a hiatus and satisfies himself with a casual remark that the word in question might have been handed down directly, an acknowledgement which weakens, if not stultifies his previous more or less elaborate argument in favour of a special social channel of introduction. Sometimes, however, there is not even such a casual admission, though the term offers a *prima facie* reason for closer investigation. A striking instance is the treatment of the word *crien* (ne. cry), where the writer does not only fail to convince but where he is actually begging the question. He maintains that the meaning of O.F. *crier* is 'to pray fervently' (inständig bitten) and that from this religious use the word passed into general use in its present meaning of 'call aloud'. But in order to make this not very obvious special use intelligible it is necessary to attach to the word the general meaning it has had to the present day. "People cried aloud for mercy ... they wanted to be heard by God...". One is naturally reluctant to take for granted that the present meaning has detached (*losgelöst*) itself from the religious one, and, until better arguments are advanced, inclined to believe that the church had nothing whatever to do with the introduction of this word.

One more example will suffice to illustrate the cases in which the author's argumentation seems unsatisfactory, this time about a word that is presumed to have passed from one special sphere into another. According to the

writer the legal term *absolution* meaning 'acquittal' was borrowed from the church where it meant 'remission of sins'. *Absolutio*, however, is a Roman law term, and though it may be true that Anglo-Saxon law had practically been kept free from Roman influence and was worded in the vernacular, a wholesale influx of Norman-Frankish law came along with the Norman invasion, and this law was greatly influenced by Roman law. In spite of the absence in early documents of evidence to the contrary, it seems strange that a term of so great importance should have been deflected from its straight and obvious course of tradition to return in some inexplicable way to its original sphere in its original meaning.

It should be understood that this criticism does not pretend to be anything approaching a conclusive refutation of the writer's contentions, and is even less an attempt to detract from his interesting work. It is merely meant to demonstrate that wherever conjectures must be substituted for lacking data, no method, however painstaking, avails. As a whole, this elaborate and well documented study is more than worth reading, not only on account of the new light it sheds on old matter, but also because this matter, dead as it is under the hands of philological anatomists, is brought to new life again. The irony of fate would have it that the last few pages of the book are devoted to a study in chronology on phonological principles.

Groningen.

A. H. BRAND.

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# Sir William Davenant and Shakespeare's Imagery

## I

Although the friends of the poetical drama agree that, in adapting some of Shakespeare's plays to the taste of Restoration audiences, Sir William Davenant toned down powerful creations of the highest order to a level of commonplace mediocrity, the study of his versions has proved attractive to Montague Summers, Hazelton Spencer, and several other scholars<sup>1</sup>. Their main interest belonged to the fate of Shakespeare's plays, but they were fully aware of other possibilities of their subject. The change in the ideals of style which makes itself strongly felt after 1660 is among the most significant facts for any student of 17th century literature because it reflects an all-pervading change of spirit. It is visible in many original works of the period, of course, but it does not appear anywhere more strikingly and clearly than in some adaptations of older plays, where an attempt has been made to transpose some given material from the old style to the new. A wealth of illuminating hints concerning the aims of the new age is brought to light in comparing the new versions with the original texts. The scholars we have mentioned made use of many of these hints, when they discussed how the characters, the plots, the structure, and the language of Shakespeare's plays were treated by the younger dramatists. This paper is not going to cover the same ground again; it is given to the study of the fate of Shakespeare's imagery in the hands of one of the Restoration adapters. Although this part of the subject has by no means been totally neglected before now, a new and exclusive approach to it promises good results, especially since we have learned a good deal concerning imagery from a surprising number of careful and voluminous treatises devoted to Shakespeare's use of it in recent years. Whatever may be said against the methods and results of some of these studies, they have clearly shown that the investigation of a poet's imagery, if undertaken by scholars with a light touch and resourceful spirit like George H. W. Rylands, Wilson Knight, Wolfgang Clemen and, often, Caroline Spurgeon, will reveal intimate artistic processes, characteristics of style, of the way of seeing and experiencing the world, that cannot be reached as well by

<sup>1</sup> Cf. Nicolaus Delius, *Shakespeare's Macbeth und Davenant's Macbeth*, JDSC, XX, 1885, 69-84; Georg Jilie, *Das Verhältnis von Davenants' 'The Law against Lovers' zu Shakespeares 'Measure for Measure' und 'Much Ado about Nothing'*, Diss., Halle 1900; Gustav Weber, *Davenants Macbeth im Verhältnis zu Shakespeares gleichnamiger Tragödie*, Diss., Rostock 1903; J. D. E. Williams, *Sir William Davenant's Relation to Shakespeare*, Liverpool (1905); Montague Summers, *Shakespeare Adaptations*, London 1922; Hazelton Spencer, *D'Avenant's Macbeth and Shakespeare's*, PMLA, XL, 1925, 619-644; Hazelton Spencer, *Shakespeare Improved*, Cambridge, Mass. 1927.

any other method. The question arises, whether an approach that has led to valuable results in the case of one of the masters of poetry is valuable also when we are dealing with a secondary poet like Davenant, who never achieved a pure and clear style of his own, whose vision, as preserved in his imagery, was far from extraordinary. This study is undertaken in the belief that, when we are looking for the characteristics of a period, a poet of Davenant's type is, with all his weaknesses, a better witness than one of the masters, whose glory it is to have outgrown, in their maturity at least, those modes of experience and expression which are most typical of their age.

For various reasons Sir William Davenant appears to be a particularly instructive representative of Restoration taste. A survey of his interesting career reveals a man of quite an unusual vitality and resourcefulness, an extrovert, who always tried to take his direction from the currents into which he found himself plunged.<sup>2</sup> He began his dramatic adventures on paths beaten by the Elizabethan and Jacobean masters, being first attracted by the sensational horror drama cultivated by Webster, Fletcher, and Ford. His own horror tragedies — *The Tragedy of Albovine, King of the Lombards* (published in 1629), *The Cruel Brothers* (1630) and *The Unfortunate Lovers* (1643, acted in 1638) — are above all fair representatives of a certain type of play. The same is true of his tragicomedies, *Love and Honour* (1649, acted in 1634) especially, where he adopts the code of Platonic love, as introduced by Queen Henrietta into the respectfully startled court. The masques, produced in collaboration with Inigo Jones, again show how easily Davenant accepted the conventions of a given mode, how readily he could meet the requirements of the court stage. If we turn to the period after 1660, we find him successfully catering for a new generation of theatre-goers with new ideals and new interests. Though six years older than Thomas Killigrew, the director of the King's Players, he felt much more at home in the new atmosphere, and managed his own company, the Duke's Players, with better success than his rival. His acute sense of the needs of his audience led him to produce his own versions of old plays, whereas Killigrew often revived the old texts unchanged. This difference was not without influence on the public's attitude towards the two theatres. This account, which gives the impression that Davenant was a chameleon, an artistic time-server, does not contain the whole truth. His affinity with the Restoration spirit was more intimate than his relations to pre-commonwealth tendencies had been. This is shown by the fact that he did not merely follow the taste of the new age, but helped to form it. He was no longer forced to run after the modes created by other people, but was among the originators of the heroic drama and the opera, both dear to Restoration audiences. The part played by him in the creation of

<sup>2</sup> Cf. Alfred Harbage, *Sir William Davenant*, Philadelphia 1935; Montague Summers, *The Playhouse of Pepys*, London 1935; Arthur H. Nethercot, *Sir William D'Avenant, Poet Laureate and Playwright-Manager*, Chicago 1938.

the new stages of the Restoration was often fully recognized; his dramatic influence, however, was long misunderstood. This was mainly due to the peculiar angle under which his contribution was viewed in Dryden's *Essay of Heroick Plays* (1672). Dryden states explicitly: "For Heroic Plays (....), the first light we had of them, on the English theatre, was from the late Sir William D'Avenant<sup>3</sup>". Then he describes Davenant's procedure so as to create the impression that he began a new genre in the "Rebellious Times" merely by following Italian and French examples. This was an incomplete account of what really had happened. The influence of Italian and French examples on the English cavalier writers was certainly particularly strong during the "Rebellious Times", when they were forced to spend many years abroad, but it had been considerable during the preceding decades already. Alfred Harbage discovered it again and again when he studied the Cavalier Drama.<sup>4</sup> The abbreviation of a long process of foreign influence is not the most important shortcoming of Dryden's account of the matter. He failed to mention that native English tendencies also went to the making of the heroic drama, and thus prevented later students from looking for the forerunners of the *Siege of Rhodes* in the most natural of all places: in Davenant's own earlier works. Recent authors have corrected the mistake. When Allardyce Nicoll opens his chapter on *The Rimed Heroic Tragedy* with the words: "The chief channel through which these streams of influence descended to the Restoration period was undoubtedly D'Avenant, .."<sup>5</sup> he does not think of foreign streams only, but of a very strong Elizabethan one as well.

In order to understand Dryden we have to remember the difference between our own point of view and that of a young critic and poet in the first decade of the Restoration. For him a new age had begun in 1660, an age in which he felt exciting possibilities. The traits by which it differed from what had been before the revolution struck his eyes, whereas the connecting links escaped him. He strongly expressed his faith in that new age of his own in the defence of his epilogue to the *Conquest of Granada* (1670). One of its characteristics, according to him, was a critical attitude towards tradition: "For we live in an age so sceptical, that as it determines little, so it takes nothing from antiquity on trust; and I profess to have no other ambition in this *Essay*, than that poetry may not go backward, when all other arts and sciences are advancing".<sup>6</sup> He then tries to prove the superiority of the modern writers as against the Elizabethan and Jacobean ones by claiming: "*An improvement of our Wit, Language, and Conversation; or an alteration in them for the better*".<sup>7</sup> We accept the fact that Dryden's generation felt a new spirit coming after the Restoration, but we no longer consider it as a kind of spontaneous growth, or an importation

<sup>3</sup> *Essays of John Dryden*, ed. by W. P. Ker, Oxford 1900, I, 149.

<sup>4</sup> Cf. Alfred Harbage, *Cavalier Drama*, New York 1936.

<sup>5</sup> *A History of Restoration Drama 1660-1700*, Cambridge 1928, 90.

<sup>6</sup> *op. cit.*, I, 163.

<sup>7</sup> *op. cit.*, I, 164.

from abroad. It was, in part, the coming to the surface of tendencies reaching back to the beginning of the century, at least. For this reason, we think it proper to approach even our restricted subject historically. Before discussing Davenant's handling of Shakespeare's poetry, we are going to look into his own use of metaphors and similes in his original dramatic works composed before 1660. Thus we hope to substantiate the view that there was a certain continuity in his various artistic endeavours and to render his attitude towards Shakespeare more intelligible.

## II

In reading Davenant's early plays, those intended for popular audiences as well as those hoping to please courtly spectators, we are struck by two contradictory tendencies, which may puzzle a student who has not learned to expect such contradictions in the men of this period.<sup>8</sup> First, there is a strong desire for everything that is extreme, even excessive, in character, plot, and language: unhuman super-villains are opposed to equally unhuman super-heroes; in his tragedies the young author strives to add one horrible situation to another. His *Albovine* may justly be said to out-Tamburlaine Tamburlaine. The result is usually fairly good sensational food for the theatre, but it is appalling by its unreality. By this we not only mean to say that his characters and plots are improbable; it is more important that they are not really related to the author's inner experience. They correspond to a craving for what has never been, and cannot be experienced, for an enormous canvas filled with huge, gesticulating and declaiming figures, for a fascinating façade without anything behind it. The same cannot be said of the horror dramas by Fletcher and Ford, although these authors were no more afraid of the extraordinary and sensational than Davenant. They never for long overstepped the boundaries of their imaginary experience. In Davenant's works this faculty seems to have played a very modest part. This brings us to their second outstanding tendency. Their author satisfied his expansive craving by an inventive and constructive reasoning power. He deliberately invented characters and constructed plots that would produce the tremendous theatrical effects he desired. One-dimensional figures, rather silly plots satisfied him, provided a series of effective situations could be strung together with their help. This is certainly true of his first dramas; in his later works we may observe that his inventive reason ceased to be merely subservient to his craving for strong effects; it began to dominate the expansive tendency, to regulate the whole fabric of the drama. *Albovine*, *The Unfortunate Lovers* and *The Siege of Rhodes* are three steps in this development.

The desire for what is enormous, beyond experience, has moulded the

<sup>8</sup> Paul Meissner has convincingly delineated the contradictory tendencies in the most important fields of life and art in the 17th century in *Die geistesgeschichtlichen Grundlagen des englischen Literaturbarocks*, München 1934.

language of King Albovine. His fulminations are never more extraordinary than in the scene where his drunken madness makes him ask his wife Rhodalinda to drink from the famous cup, made of her father's skull. His expression of devotion to her he will presently wound so deeply sounds as follows :

Shall the world bleed, but frown, and thou renew'st  
A chaos.<sup>9</sup>

Thus he calls for drink :

Fill me a bowl, where I may swim  
And bathe my head, then rise like Phoebus from  
The ocean, shaking my dewy locks.<sup>10</sup>

It is difficult for him to find expressions strong enough to do justice to his sense of importance :

I am the broom of heaven; when th' world grows foul,  
I'll sweep the nations into th' sea, like dust.<sup>11</sup>

Soon, he cannot help noticing that his wife has turned from him :

She's lost, my boy; blown from my fist; her wings  
Have gather'd wind, they fly (like those of Time)  
Swiftly forward, but never back return.<sup>12</sup>

What is our impression of the imagery by which Davenant attempts to suggest to us the gigantic movements of Albovine's soul? We comprehend its intention, but, at the same time, it makes us smile because it appears far-fetched. This is a severe judgment on any use of imagery, since it implies that the poet studiously searched for the means of producing a desired effect. It does not occur to us if an image, however unusual and startling, is used with precision. In what sense may the above images be said to lack precision? Certainly not in the sense that the link between image and primary idea cannot be easily understood. An image used with precision is the necessary expression of a state of mind, a feeling, an idea plus its emotional aura<sup>13</sup>. By no other method could the same effect be produced. This can only be achieved by a poet who moves within the sphere of what he is himself able to experience in reality or imagination. A great poet only — that is a man whose power of experience is intense

<sup>9</sup> Quoted from *The Dramatic Works of Sir William D'Avenant* in 5 vols., Edinburgh and London 1872-74, I, 37. This edition belongs to the series *Dramatists of the Restoration*, edited by James Maidment and W. H. Logan. The abbreviation *ML* will be used for it.

<sup>10</sup> *Ibid.*

<sup>11</sup> *ML*, I, 38.

<sup>12</sup> *ML*, I, 48.

<sup>13</sup> The word is John Middleton Murry's, who uses it in his excellent essay on *Metaphor*, *Countries of the Mind*, Second Series, 1931.

and whose gift of expression is equal to it — can use strange, enormous imagery with precision. Young William Davenant was nothing of the sort. His choice of images appears more or less accidental; it betrays a conscious straining to get beyond the limits of his real and imaginary experience. It is sometimes clever (shall the world bleed), more often incongruous (the broom of heaven; a bowl where I may swim). In spite of all their studied vehemence his sentences remain cold and declamatory.

We are not going to base a general conclusion on our consideration of a few of raving Albovina's speeches. Gentle, unhappy Valdaura uses the same extravagant imagery when she threatens :

Sir, the king is cruel. Should you prove so  
To me, I'd soon distill my soul to tears,  
And weep an ocean deep enough to drown  
My sorrows and myself.<sup>14</sup>

Even more extraordinary is a speech by Hermegild :

What should such white and harmless souls as we  
Do crawling o'er this mountainous earth? Alas,  
We cannot drink, till we intoxicate  
A whale; nor surfeit, till our greasy cheeks  
Do swell like th'udders of a cow.<sup>15</sup>

The same sort of thing may be frequently met with in *The Cruel Brother* and *The Just Italian*. Two specimens must suffice. Foreste, in the first of these plays, says :

For I would eat your heart, should it contrive  
A way in thought how to cheat my sister  
Of her pure chastity.<sup>16</sup>

Altamont vociferates in the second :

The news hath taught her boil her heart  
In her own blood. She now weeps vinegar;  
Boasts of revenge, as if the thunder were  
Her own.<sup>17</sup>

Thus, quite frequently, Davenant's chase after the tremendous ends in a humorous catastrophe. Being aware of his possibilities in this respect, he supplemented his involuntarily humorous imagery by quite effective intentional humour. It can be found in the speeches of Grimaldo and his companions in *Albovina* :

I would not starve; look like a parch'd anatomy  
Sewed in a kid-skin.<sup>18</sup>

<sup>14</sup> *ML*, I, 41.

<sup>15</sup> *ML*, I, 68.

<sup>16</sup> *ML*, I, 120.

<sup>17</sup> *ML*, I, 220.

<sup>18</sup> *ML*, I, 33.

Must they still walk in wealthy furs, whilst men  
Of merit here are cloth'd in cabbage leaves?<sup>19</sup>

Davenant found no difficulty in producing crude effects of this type. Do the serious specimens 14—16 bear out our view of his early method? I think so. Again there is all the purely intellectual clarity that can be desired, again there is little of the precision we are looking for. Specimen 14 happily illustrates a tendency which characterizes Davenant's usage in all his periods. The idea "I shall weep a long time" is rendered by the phrase: "I shall distill my soul to tears", an artificial image, which bears the stamp of conscious preciousness, and seems the result of an arbitrary choice made in an intellectual game. A second, more common-place, image follows: "I shall weep an ocean"; it is straightforward, crude, without subtlety. It is further elaborated: the ocean thus formed is going to be deep enough to drown both Valdaura's sorrows and herself. The result of this elaboration, again, is an artificial conceit, an exhibition of cleverness, sounding well enough, to be sure, in the ears of a superficial hearer. But who would pretend that a clearly apprehended grief has found its necessary expression here? Such elaboration, following purely logical lines, is Davenant's besetting sin. With its help he develops his images into large, sometimes heavy, sometimes elegant ornaments, devoid of that poetic power which only strict adherence to experience, absolute precision, can give. His elaborate imagery often sounds like a weak echo of the conceits of the metaphysical school. At the sight of the fatal cup, from which Albovina drinks, Valdaura exclaims:

Hide me, Paradine! the object doth so  
Penetrate, that when I wink I spy it  
Through my lids.<sup>20</sup>

In *The Just Italian* Altamont receives the first sign of his unruly wife's becoming tame with the words:

Dost weep? I sooner thought t'have seen the flint  
Supple as sponge; th'obdurate diamond melt  
At the glow-worm's pale eye.<sup>21</sup>

The importance of the ornamental function of the far-fetched second image is particularly clear. The idea of calling a courtier a "court earwig" gives rise to the following dialogue:

Grimold: The king's head must now convert to rotten wood.  
Gondibert: Why, Grimold?  
Grimold: That court earwigs may live there, and devour  
His brains. Dost not perceive how they begin  
To creep into his ears?<sup>22</sup>

<sup>19</sup> *ML*, I, 50f.

<sup>20</sup> *ML*, I, 39.

<sup>21</sup> *ML*, I, 246.

<sup>22</sup> *ML*, I, 28.

The possibilities of the simile are exploited to the utmost; consequently it loses the better part of its effectiveness.

The images we have considered so far all belong to a rather violent kind. Davenant knew how to use metaphors and similes in a quieter way, too. Here is a specimen from *The Just Italian*: Altamont confirms his intention of never seeing his wife again :

Two neighbouring lillies, whom rude winds disperse  
'Mongst restless dust, may sooner meet upon  
Their stalks again, and kiss each other in  
A second growth, than we our loves renew.<sup>23</sup>

The passage shows Davenant at his best. The simile is carefully worked out, but not over-drawn. The tender, melancholy determination it suggests is on the whole dramatically appropriate. Only a critical reader will be slightly annoyed by a feeling that the dramatist covets mellifluence and colour for their own sakes. Here, and elsewhere, this suspicion is aroused by the liberality with which Davenant scatters epitheta ornantia over his lines. The specimen offers a good opportunity for a tentative definition of the kind of imagery he could handle successfully. A somewhat vague state of mind is represented with sufficient precision by a simile, carefully worked out along logical lines. The result satisfies the demands of our reason; at the same time it touches our other faculties so as to recreate in us the state of mind intended by the poet. This is not to say that we are dealing with poetry of the first order: what we receive is fairly conventional; there is nothing in it of the strangeness and sharpness we find in original representations of newly acquired, personal visions.

Although we never can trust young Davenant's conscientiousness and artistic tact for long, there is a fair number of successful short metaphors in his pages. When Paradine tells Valaura to "sweeten (Rhodalinda's) censure of this act, and mediate for the king" (*ML*, I, 39), and when Rhodalinda complains that all her hopes "are widowed by the king" (*ML*, I, 47), the metaphors work satisfactorily. However, they are by no means always original. The above use of "sweeten", for instance, has parallels in Shakespeare.

Finally we may point out that Davenant had a strong predilection for personification, even in this early period. In one of his fits of exasperation Altamont cries :

Is this the help divinity gave man?  
Snuff the moon! She burns dim. The spheres are now  
Ill tun'd, and aged nature backward reels.<sup>24</sup>

This, uttered in the middle of one of his squabbles with his wife, has a purely ludicrous effect. It is meant seriously, however: an effect of the

<sup>23</sup> *ML*, I, 248.

<sup>24</sup> *ML*, I, 216.

author's tendency to people an imaginary stage above the real one with huge allegorical shadows going through impressive movements and gestures. Time is a favourite occupant of that transcendental world :

Old Time hath thrown his feathers from his heels,  
And slowly limps in's motion to prolong  
This triumph :<sup>25</sup>

No masks ! no epithalamion now !  
Call for a bone-setter, for time hath sprain'd  
His feet, and goes awry.<sup>26</sup>

The elaboration in both these specimens goes very far; a grotesque effect is sought and successfully produced in the second.

At this point it will be found useful to open the question, how closely young Davenant's usage resembles that of such masters as Fletcher and Ford. As we have pointed out their tragedies have many features in common with Davenant's attempts. Their language and use of imagery, however, do not exhibit the faults we have enumerated above. Their taste is much more reliable; their straining after the exceptional is checked by their sense of the poetically possible; their imaginative work does not show intrusive elaborations by an over-developed reasoning power. A specimen from Beaumont and Fletcher's *Maid's Tragedy* (acted in 1611) is given here for comparison's sake. In the third act Melanthius swears to revenge himself on the lustful king :

But from his iron den I'll waken Death,  
And hurl him on this King : my honesty  
Shall steal my sword ; and on its horrid point  
I'll wear my cause, that shall amaze the eyes  
Of this proud man, and be too glittering  
For him to look on.<sup>27</sup>

The poet moves nimbly from one image to the other; each is just given time and prominence enough to do its work of evocation. It is not elaborated into an ornament, although the author evidently does not despise its ornamental effect. The image and its spiritual equivalent are both controlled and adequate, though by no means of the precision of very great verse.

The following passage is from Ford's *'Tis Pity She's a Whore* (published in 1633), a play of horror and unnatural love that certainly helped to form Davenant's taste. Tormented by pangs of conscience, Annabella, at the beginning of the fifth act, salutes the friar who has often admonished her :

That man, that blessed friar,  
Who join'd in ceremonial knot my hand  
To him whose wife I now am, told me oft

<sup>25</sup> *ML*, I, 35.

<sup>26</sup> *ML*, I, 40.

I trod the path of death, and show'd me how.  
 But they who sleep in lethargies of lust  
 Hug their confusion, making Heaven unjust;  
 And so did I.<sup>28</sup>

This speech has more immediacy and power than that from the *Maid's Tragedy*, not to speak of Davenant's attempts. Ford uses imagery sparingly, despising concessions to the mere desire for writing beautifully. He has a forceful style of his own, and need not search for extraordinary images. Here, he first uses a very unpretentious one: "the ceremonial knot"; then a traditional Christian one: "to tread the path of death". They belong to the comparatively quiet part of the speech, and are perfectly adapted to its tone and natural flow. Then, there is a sudden tension, where two of Ford's own mighty metaphors occur: "those who sleep in lethargies of lust hug their confusion". This mixing of the spiritual and the physical, this neglect of the intellectual link between image and original idea, this relying on the aura of the image rather than on its optical or notional value, reminds us of Shakespeare's ripe style and of the metaphysical school. It is a thing Davenant could neither do, nor fully understand. Ford's masterly handling of it is a useful indication as to the tradition to which he belonged. Davenant's different method appears, in the light of what is to follow, to be more than the result of personal failings. It may be considered that of an as yet weak forerunner of a new tradition.

As we should expect, the study of the language of *Love and Honour* does not reveal anything that is really new. The old traits are all there again, though their relative importance has somewhat changed. The tone of the whole work is slightly more subdued; the glaring type of image is less frequently met with, although it is still present. Often the measured and stately movements of Davenant's patiently suffering heroes require the accompaniment of dignified language. The noble lovers in the play have both styles at their command. Facing the wall that prevents them from rescuing their beloved Evandra from imminent death, they shout:

Leonell: Would I were in a cannon charg'd, then straight  
 Shot out to batter it, and be no more.  
 Prospero: Would all the stoves might be ordain'd my food  
 Till I could eat their passage out.<sup>29</sup>

This is the ranting tone we know from *Albovinae*. Alvaro, however, the third of the lovers, has other views as to the behaviour befitting a hero under such extraordinary circumstances. He expresses them in the elevated and ornate style that is characteristic of *Love and Honour* and much of Davenant's later work:

<sup>28</sup> *The Works of John Ford*, ed. by Alexander Dyce, London 1869, I, 189.

<sup>29</sup> *ML*, III, 175.

Let us with fix'd and wat'ry eyes behold  
 These ladies suffer, but with silence still,  
 Calmly like pinion'd doves; and, when we see  
 The fatal stroke is given, swell up our sad  
 And injur'd hearts until they break.<sup>30</sup>

The poet luxuriates in a vague emotion of readiness for heroic suffering. He tries to communicate it by a purely external method, presenting a picture of his three heroes at the moment of Evandra's and Melora's death. Numerous adjectives and one all too obvious simile give it its rich colouring. There is no difficulty in understanding all there is to the passage. The words are used with their central, conventional meanings; they follow one another in regular grammatical order, and cannot be said to possess any unusual, new power of suggestion. Davenant aims at the communication of ordinary human emotions, not concentrated, clarified and particularized by his own experience, but generalized, simplified, rendered more overwhelming, and, inevitably, vaguer by an intellectual transposition to a superhuman scale. His faculties do not work together in a spontaneous act of creation: his intellect stands apart, observing his emotions, exaggerating them, trying to prove its agility and resourcefulness. Occasionally this tendency is so marked that the intellectual activity all but smothers the emotion to be communicated. Another speech of Alvaro's may illustrate this point. Again he revels in a description of the sad plight he and Evandra's other lovers will be in after her execution:

And now let me embrace you both, for we  
 Are lovers all; though when the morn must rise  
 To see und blush at th'actions of the world,  
 Like sad distressed turtles we shall want  
 Our mate: then we may sit and mourn beneath  
 The willow that o'ershadows every brook;  
 There weep, till we are vanish't quite in tears  
 T'increase the stream, whose senseless murmurings  
 Will be excus'd hereafter in our cause.<sup>31</sup>

This has a certain charm and finish for all its superficial sentimentality. The personified morning, which rises and blushes at the actions of the world, is good. Then, sad, distressed turtles move across the stage again, as conventional symbols of faithful love as the willow of mourning. In the willow-passage there is the tell-tale word "every"; it is probably admitted for metrical reasons. Davenant does not notice that it weakens and cools his line by stressing the purely conventional nature of the willow-symbol. No less characteristic is the rendering of the idea of passionate weeping which follows. A fine example of logical and cold elaboration of a conceit: Step one: We shall weep till we are vanished in tears (a hyperbole, interesting, even piquant intellectually, but too logical for an equivalent of true emotion). Step two: Having become tears, we shall increase the

<sup>30</sup> *ML.* III, 176.

<sup>31</sup> *ML.* III, 169.

stream (a mere piece of cleverness, diluting what emotional power the rest of the passage might have had). The same holds good of step three: "whose senseless murmurings, etc.", an afterthought Davenant was not poet enough to suppress.

The desire for elaborate and ornate renderings of easy feelings ends quite often in mere preciosity :

One that  
Attends, by your command, these hidden walks,  
In breathless haste just now distill'd  
The poisonous news through my sick ear.<sup>32</sup>

It is not necessary for us to illustrate Davenant's usage in further pre-commonwealth plays. They all exhibit the characteristics we have observed thus far: the tendency towards the excessive in good and evil, mirrored in plots, characters, and imagery. The imagery is often subservient to a desire for effective ornament at all costs; its elaboration is the work of an agile, resourceful intellect; it corresponds to vague and facile emotions only; it is often involuntarily grotesque and in bad taste. Not infrequently, however, especially in Davenant's minor flights, we encounter imagery that combines logical clearness with emotional effectiveness<sup>33</sup>, proof that it would not do simply to say that he was no poet at all.

Davenant's original Restoration play, *The Siege of Rhodes* (1656-62), so important in the history of the opera and the heroic drama, will now be considered. It is not a very good play, however, for a study of his style. He had to adapt himself to so many new conditions in writing it — the demands of a new stage, of musical composers, of the rhymed couplet — that he had to neglect his plot and his language to a certain extent. The characters are of the same cast as those in *Love and Honour*; the plot and the language are thinner. The imagery is usually simple; the tendency towards elaboration and ornament appears subdued. This is no cause for wonder: the heroic couplet is a difficult form to master, even if passages of free, or Pindaric, verse offer some relief now and then. An occasional attempt at grand imagery shows that the poet's hand had by no means grown steadier at this kind of work since the production of his earlier plays. Mustapha's introduction of Ianthe to Solyman was rightly derided in Buckingham's *Rehearsal* (III, 5):

*Solyman* : What is it thou wouldest shew, and yet dost shroud ?

*Mustapha* : I bring the morning pictur'd in a cloud.<sup>34</sup>

<sup>32</sup> *ML*, III, 166.

<sup>33</sup> See two further examples from *The Unfortunate Lovers*. Galeotto, the criminal father, apostrophizes his virtuous daughter Amaranta, who is trying to thwart his black designs: "thou troublesome delight of holiness" (*ML*, III, 59). A simple, very effective metaphor is in a report by Brusco :

No, some small spy, that watch'd  
Which way the current of his discontents  
Would run, convey'd it to the Court, . . . (*ML*, III, 29).

<sup>34</sup> *ML*, III, 269.

There are passages full of Davenant's old vehemence; but it is by the sweep of his rhymed lines, not by extraordinary imagery, that he tries to produce his effect. Alphonso, wounded, full of passionate regret for his former jealousy, exclaims :

Turn to a tempest all my inward strife :  
Let it not last,  
But in a blast  
Spend this infectious vapour, life !<sup>35</sup>

Occasionally much is made of an opportunity for elaboration: a discussion of Alphonso's jealousy by Villerius and the Admiral may serve as an example. The simile jealousy — celestial fire is worked out at great length:

*Villerius* : Examine jealousy and it will prove  
To be the careful tenderness of love.  
It can no sooner than celestial fire  
Be either quench't, or of it self expire.

*Admiral* : No signs are seen of embers that remain  
For windy passion to provoke.

*Villerius* : Talk not of signs ; celestial fires contain  
No matter which appears in smoke.<sup>36</sup>

Though many of Davenant's heroic couplets are clumsy there are some lines that show him mastering the new form with ease. In the following stichomythic dialogue between the Admiral and Villerius the main idea and a simile make an elegant contrast :

*Admiral* : Where'er she moves she will last innocent.

*Villerius* : Heaven's spotless lights are not by motion spent.<sup>37</sup>

Superficially, the simile is colourful. A careful inspection, however, shows that it seems to fit better into its place than it actually does. The point of the first line is that Ianthe will remain innocent, even when moving in the sphere of temptation. To say that heaven's lights are not spent by motion, is a rather inadequate rejoinder. The following couplet, too, is smooth and pleasing on the surface, but the difficult metaphorical double antithesis in the second line is hardly convincing :

Crawl to my Sultan, still officious grow !  
Ebb with his love, and with his anger flow.<sup>38</sup>

Another outstanding trait of *The Siege of Rhodes* is the important part played by personification in it. It is hardly an exaggeration to say that Love, Hope, Honour, Valour, Jealousy, and so on, are phantom protagonists, acting their own drama in some heaven above the human sphere. They

<sup>35</sup> *ML*, III, 297.

<sup>36</sup> *ML*, III, 313.

<sup>37</sup> *Ibid.*

<sup>38</sup> *ML*, III, 226.

belong to a mythology of the reason, and are worthy to play the parts of the Greek gods among mortals that are themselves constructions of the same reason. When Roxolana is afraid that Ianthe, sent from Rhodes to negotiate a peace with Solyman, will become her rival in the sultan's love, she believes her seething mind in the following tirade :

Hope thou grow'st weak, and thou hast been too strong.  
Like night thou com'st too soon, and stay'st too long.  
Hence ! smiling hope ! with growing infants play :  
    If I dismiss thee not, I know  
    Thou of thy self wilt go,  
And canst no longer than my beauty stay.  
I'll open all the doors to let thee out :  
And then call in thy next successor, doubt.  
Come doubt, and bring thy lean companion, care,  
And, when you both are lodg'd, bring in despair.<sup>39</sup>

This method of describing emotion suits Davenant's mind, and takes the place of a more immediate communication. Occasionally, he introduces all too concrete traits into his world of abstractions, producing a rather grotesque discordance, cf. the line: "I'll open all the doors...". The final speech in the play, spoken by high-minded Solyman, contains, very appropriately, a complete cortège of Davenant's abstract favourites :

From lovers' beds, and thrones of monarchs, fly  
Thou ever waking madness, jealousy.  
    And still, to nature's darling, love  
    (That all the world may happy prove)  
Let giant-virtue be the watchful guard,  
Honour, the cautious guide, and sure reward :  
Honour, adorn'd in such a poet's song  
    As may prescribe to fame  
    With loyal lovers' name  
Shall far be spread, and shall continue long.<sup>40</sup>

All we have said concerning *The Siege of Rhodes* goes to show that the novelties of the play do not really affect Davenant's method of using imagery. Some old characteristics appear less, some more pronounced. The attempts at bold, original metaphors and similes, which abound in the early plays, are rarer in his later ones. The ornamental image, the logically elaborated conceit, stately personifications take their place. This meant nothing more than giving up something he could not do well and following a line that was thoroughly in accord with his personal possibilities. Essentially, there was very little development in his usage. This supports our view that he was by no means a chameleon, moving from one style to the other in his desire for success, although he may have tried to be one. He was born with a strongly rationalistic type of mind, which has left its stamp on all his writings. In the first decades of the 17th century this type

<sup>39</sup> *ML*, III, 334.

<sup>40</sup> *ML*, III, 364.

of mind was comparatively rare in England. Though Davenant tried to adapt himself to his audiences he was only half successful before the Restoration. After that event his own mentality predominated, and, therefore, he found himself one of the great old men, a source of inspiration for much younger authors, an executor of the new age's wishes in his dealings with the greatest plays of the earlier period. By this we do not withdraw the many severe judgments of value we felt obliged to pronounce while observing the details of Davenant's poetry. The fact that his peculiar mind fitted best into the Restoration environment made it possible for him to win a full measure of late success, but it did not make him a better poet than he had been before. We are not to forget this in approaching his treatment of Shakespeare's poetry; its general tendency is, doubtless, characteristic of the new age; many particular changes and questionable improvements, however, are expressions of Davenant's personal preferences and failings.

(*To be continued.*)

Basel.

RUDOLF STAMM.

## James Joyce's *Ulysses* and Anglo-Irish

(Concluded)

### g) *Words and Idioms.*

Here follow first of all a few words and expressions from *Ulysses*, printed in italics there, probably for the sake of showing them to be purely Gaelic:

1. Well: *slainte!* *U.* p. 47.

This word means health, or as a toast: Your health!

2. *Ta an bad ar an tir.* *Taim imo shagart.* Put beurla on it, littlejohn. *U.* p. 200.

E. The boat is on the land. I am a priest. Say it in English, littlejohn. Gaelic: *béarla* = E. 1. language, 2. English.

3. *Tir na n-og.* *U.* p. 201.

E. Land of the Young, the Celtic Other World, better known as the Land of Youth.

4. *Ora pro nobis*, Monk Mulligan groaned, sinking to a chair. There he keened a wailing rune. *Pogue mahone!* *Acushla machree!* It's destroyed we are from this day. *U.* p. 212.

Gaelic *pógaim* = I kiss; *mo thón* = my bottom; *a chuisle mo chroidhe* = oh pulse of my heart, an expression for "my darling". The whole phrase consequently means: Kiss my bottom, darling!

5. Never better, *a chara*, says he. *U.* p. 306.

## E. (oh) friend.

6. The bloody mongrel began to growl that'd put the fear of God in you seeing something was up but the citizen gave him a kick in the ribs. — *Bi i dho husht*, says he. *U. p. 309.*

Gaelic: *bi id' thost* = be silent! lit. be in your silence.

7. *Sinn Fein!* says the citizen. *Sinn fein amhain!* *U. p. 317.*

## E. We ourselves! We ourselves only!

8. So Terry brought the three pints. — Here, says Joe, doing the honours. Here, citizen. — *Slan leat*, says he. — Fortune, Joe, says I. Good health, citizen. *U. p. 326.*

The usual meaning in English is Good-bye, but here it is evidently similar in meaning to *slainte*.

9. What do you think of that, citizen? *The Sluagh na h-Eireann. U. p. 327.*

## E. the people of Ireland.

10. What was your best throw, citizen? — *Na bacleis*, says the citizen, letting on to be modest. *U. p. 328.*

E. let it be, never mind. Gaelic: *bac* = imper. of *bacaim* = I hinder, prevent, meddle with; *ná* = not, before an imperative; *leis* = with it.

11. A most interesting discussion took place in the ancient hall of *Brian O' Ciarnain's* in *Sraid na Bretaine Bheag* under the auspices of *Sluagh na h-Eireann*, on the revival of ancient Gaelic sports. *U. p. 329.*

## E. Little Britain Street.

12. Some people, says Bloom, can see the mote in others' eyes but they can't see the beam in their own. — *Raimeis*, says the citizen. *U. p. 339.*

## E. nonsense (lit. romance).

13. Messrs Jacob *agus* Jacob.

## E. and.

14. Big brutes of ocean-going steamers floundering along in the dark, lowing out like seacows. *Faugh a ballagh.* Out of that, bloody curse to you. *U. p. 396.*

Gaelic: *fág an bealach* = clear (lit. leave) the way.

15. The Figure: Password. *Sraid Mabbot. U. p. 457.*

## E. Abbey Street (?).

16. Bloom: Haha. Merci. Esperanto. *Slan leath.* *U. p. 457.*

## E. Good-bye.

17. Fellowcountrymen, *sgenl inn ban bata coisde gan capall.* *U. p. 506.*

It seems that the first three words have been mangled, for as they stand they make no sense. I propose to read therefore: *sgeul i mbárr bata cóiste gan capall*<sup>28</sup> = a telegram is a coach without horses, lit. a story in top of a stick (is) a coach without horses. This, at all events, is Gaelic and makes sense in itself, though the connection with the context is obscure.

18. The Citizen: *Erin go bragh.* *U. p. 593.*

Gaelic: *Eire go bráth* = Ireland for ever. Erin is derived from the dative

<sup>28</sup> See Dinneen's Irish-English Dictionary sub *scéal*.

*Eirinn*, though in Omeath, according to Dinneen, the dative occurs also as a nominative.

19. Stephen: *suil, suil, suil arun, suil go siocair agus*, (sic) *suil go cuin* (walk, walk, walk your ~~v̄y~~, walk in safety, walk with care) *U.* p. 687.

The translation given by Joyce is free, in that *arun* means "sweetheart, love," and *go cuin* (not *cuin*) means "gently, quietly".

20. ... uttering his tribal slogan *Lamh Dearg Abu*, he drank to the undoing of his foes. *U.* p. 338.

### E. Up the Red Hand.

Apart from these there are a good many words and expressions, not in italics, but still clearly Anglo-Irish.

Smell of frilled beefsteaks to the starving gnawing their vitals. Desire to *grig* people. *U.* p. 112.

Wright, in his English Dialect Dictionary, gives the meaning as: to tantalize or tease a person by offering something with no intention of really giving it. Dinneen: *griogaim* = I tantalize, excite the envy of.

Now who is that lankylooking *galoot* over there in the mackintosh? *U.* p. 114.

Wright: gal(l)oat sb. sub 2. A man (gen. in contempt), a worthless fellow; a fool, a big awkward creature. Possibly the word is a corruption of Gaelic *gall-dúda* = a very ignorant person.<sup>29</sup>

Easily *twig* a man used to uniform. *U.* p. 167. / They won't suspect you. Do you *twig*? *D.* p. 138.

The verb does not occur in Wright, but the N.E.D. has it: sub 1b to perceive, discern; sub 2. to understand. According to the N.E.D. its origin is unascertained, but there is an Irish verb *tuigim* with the same meaning, which is mentioned by Wyld in his Universal Dictionary under the erroneous form of *tuigaim*.

Perched on high stools by the bar, hats shoved back, at the tables calling for more bread no charge, swilling, wolfing *gobfuls* of sloppy food, their eyes bulging, wiping wetted moustaches. *U.* p. 173. / Every fellow for his own, tooth and nail. Gulp. Grub. Gulp. *Gobstuff*. *U.* p. 174. / He deposited the quid in his *gob*. *U.* p. 618.

The word *gob* is mentioned by Prof. Hartog as having been taken from Gaelic where it has the same meaning of snout, muzzle, beak, and he adduces the Anglo-Irish phrase "I gev him a belt on the *gob*" (I hit him in the face). "Hold your *gob*" is used in the same way as E. hold your tongue, witness the following sentence from Conal O' Riordan's *Adam of Dublin* (1922): Will you hold your *gob* and let Mr. O' Toole hear himself talk? suggested Mrs. Macfadden (p. 10).

The trumper Synge is looking for you, he said, to murder you ... He's out in *pampooties* to murder you. *U.* p. 206.

Gaelic *pampúta*, a mocassin or primitive shoe made from one or two pieces of leather (Dinneen).

<sup>29</sup> For the assimilation of *d* to *l* cf. for instance *Cill dá lua* > E. Killaloe.  
E. S. XXIV. 1942.

After liquids came solids. Cold joints *galore* and mince-pies. *U.* p. 242.

Gaelic *go leor*, enough, in plenty. This expression, of course, has passed into common English.

Damn dangerous thing. Some Tipperary *bosthoon* endangering the lives of the citizens. *U.* p. 248. / "Is this what we pay rates for?" he asked. "To feed and clothe these ignorant *bostoons*." *D.* p. 181.

Wright mentions the word in the meaning of "a big, awkward fellow; a witless, senseless, tactless fellow." He derives it from Gaelic *bastún*, a poltroon.

Ben Dollard halted and stared, his loud orifice open, a dangling button of his coat wagging brightbacked from its thread as he wiped away the heavy *shraums* that clogged his eyes to hear aright. *U.* p. 253.

This word is not in Wright but it surely is a rendering of Gaelic *stream*, corrupt matter, viscous or coloured fluid, rheumy droppings from the mouths of animals, running from the eyes (Dinneen).

God, that 'd be a good *pucking* match to see. *U.* p. 259. / The best *pucker* going for strength was Fitzsimons. One *puck* in the wind from that fellow would knock you into the middle of next week, man. *U.* ib.

Wright has "puck" as a sb. and vb., meaning a blow, esp. with the horns of a goat, and to hit or strike sharply. It is of course derived from Gaelic *poc*, a buck; a sharp, sudden blow, a drive, a prod or "puck" of the horn (Dinneen). Gaelic o is approximately pronounced as E. u in *buck*.

At the Royal Canal bridge, from his hoarding, Mr. Eugene Stratton, his *blub* lips agrin, bade all comers welcome to Pembroke township. *U.* p. 263.

Gaelic *blob* = a full or thick mouth; *blobach* = thick-lipped. N.E.D. has *þblub* a. swollen, protruding; chiefly in comb. as in b. lips. Wyld's Dict. gives *blub* only as a verb.

So off they started about Irish sport and *shoneen* games the like of the lawn tennis and about hurley and putting the stone ... *U.* p. 328. / Hasn't the working-man as good a right to be in the Corporation as anyone else — ay, and a better right than those *shoneens* that are always hat in hand before any fellow with a handle to his name? *D.* p. 134. / So then the citizen begins talking about the Irish language and the corporation meeting and all to that and the *shoneens* that can't speak their own language. *U.* p. 322.

Wright does not mention the word, but it is set down in the N.E.D. as Anglo-Irish. It is Gaelic *seoinin* = a shoneen, jackeen or johnnie, an aper of foreign ways, a flunkey (Dinneen). The word is obviously a compound of *Seon* = John, esp. John Bull + dimin. suffix *-in*.

Half and half I mean, says the citizen. A fellow that's neither fish nor flesh. — Nor good red herring, says Joe. — That what's I mean, says the citizen. A *pishogue*, if you know what that is. *U.* p. 333.

Wright, N.E.D. and Wyld give the word and derive it from Gaelic *pis(r)eog*, witchcraft. It seems to be used here in the slightly different meaning of "magician, queer fellow".

I was just looking round to see who the happy thought would strike when be damned but in he comes again *letting on* to be in a hell of a hurry. *U.* p. 354 and *passim*.

Gaelic: *leigim orm* = I pretend or feign. Wright mentions the following meanings: to divulge, confess; to mention, gen. with neg.; to indicate or

show knowledge of anything by signs; to admit, allow; to pretend. The expression, of course, has passed into current English. Though the N.E.D. does not indicate its Irish origin, Douglas Hyde leaves no doubt on the subject when he says in his collection of Gaelic tales, *Beside the Fire*, in a note on p. 52: To "let on" is universally used in Connacht and most parts of Ireland for "to pretend." It is a translation of the Irish idiom.

... and Joe and little Alf round him like a *leprechaun* trying to peacify him. *U.* p. 355.

Wyld and the N.E.D. derive it from Gaelic *luchorpán*, *lupracán*, lit. "having a small body". The meaning is: A sprite in the form of a small, wizened old man. The word has found its way into English.

Had the winner to day till I tipped him a dead cert. ... Hand as give me the jady *copaleen*. *U.* p. 448.

Gaelic *capall* = horse + *-in*, diminutive ending.

Whisper, who the sooty hell's the *johnny* in the black duds? *U.* p. 449.

Cf. what has been said about *shoneen*.

Twice loudly a *pandybat* cracks. *U.* p. 565.

Not in Wyld, but the N.E.D. gives it. Wright has: "pandy sb. + v. A blow on the extended palm with a cane or ruler, given as a punishment to schoolboys [from the Lat. phr. *pande palmam*, hold out your palm]". This will no doubt be true, but there is a Gaelic word that may perhaps have contributed its share towards the meaning of *pandy*, viz. *peannaid*, pl. *peannaidi*, punishment, affliction, torment.

Come in and stay the night here. You've no call to be frightened. There is no one in it but ourselves. *P.* p. 213.

There is no one in it = there is no one there. It is a translation of Gaelic *ann* (there), older *and*, a kind of contraction of the preposition *in* and the dative of the pronoun *é* (= him, it). So this *ann* literally means "in it".<sup>30</sup>

Used together with *atáim* it expresses existence, e.g. *Is breágh an aimsear atá ann* = this is fine weather we have, lit. it's fine the weather that's in it.

So then the citizen begins talking about the Irish language ... and Joe chipping in because he stuck someone for a quid and Bloom putting in his old *goo* ... *U.* p. 322.

Gaelic *guth* = voice.

Burke told me there was an old one there with a cracked *loodheramaun* of a nephew. *U.* p. 317.

Gaelic *ludramán* = a lazy, idle fellow.

Old Gummy Granny: Ireland's sweetheart, the king of Spain's daughter, *alanna*. *U.* p. 593.

Gaelic *a leanbh* = oh child.

And have you nothing for me, duckie? — O, you! *The back of my hand to you!* said Mrs. Kernan tartly. *D.* p. 182.

Gaelic *druim mo láimhe leat* = I renounce you (lit. = E.). In *Adam of Dublin*, a novel by Conal O' Riordan, occurs the following sentence

<sup>30</sup> Prof. van Hamel op. cit. p. 286.

(p. 69): We've only to give him a fair chance and it's the back of my hand to the police (i.e. he will begin a new life).

But he wants just a little puff. What *will I* tell him, Mr. Crawford? *U.* p. 150. / Nosey numskull. *Will I* tell him that horse Lenehan? *U.* p. 178.

The Irish are notorious for their muddling of *shall* and *will*, which cannot be related, however, to Gaelic, as the future is there expressed by verbal endings. That this use of *will* is not vulgar, but general in Anglo-Irish, may appear from the following sentence in the Christian Brothers' Gaelic Grammar (p. 313): "Cad adéanfad chor ar bith eige? What will I do at all with him?"

The use of *will* in all three persons as a pure Tense Auxiliary occurs also in the English of Wales and Scotland and in that of the intervening shore country, i.e. Lancashire and Cumberland. Thence it seems to have spread to Ireland in the 17th c. under James I (Ulster Plantation!).<sup>31</sup> Though this does not explain the occurrence of the construction in what I shall call for shortness' sake the Celtic fringe of Britain, it shows at least that it is not exclusively or originally Anglo-Irish.

The preterite of modesty is seen in "Would I trouble you for a glass of fresh water, Mr. Byrne?" he said — "Certainly sir." *U.* p. 183, where *would* is clearly equivalent to *might*.

Florence Mac Cabe takes a *crubeen* and a bottle of double X for supper every Saturday. *U.* p. 149.

Wright gives the meaning "paw of any animal; claw of a bird". Gaelic *crubín*, dim. of *crúb*. Prof. Hartog says it is also applied to a man, e.g.: "take your croobs out of that".

We'll paralyse Europe as Ignatius Gallaher used to say when he was on the *shaughraun*, doing billiardmarking in the Clarence. *U.* p. 140.

Wright mentions 1) on the *shaughraun* = a. on the downfall; in bad luck; b. on the "spree", having a bout of dissipation. 2) to go a *shaughraun* = to go wrong, go astray. Gaelic: *seachrán* = wandering, straying; error, delusion; *ar seachrán* = wandering, out of work; *tá seachrán ort* = you are astray, mistaken (Dinneen).

Do you see any green in the white of my eye? Course it was a bloody barney. What? Swindled them all, skivvies and *badhachs* from the county Meath, ay, and his own kidney too. *U.* p. 334.

Wright: 1. an old man, 2. a churl, freq. a miser. [from Gaelic *bodach* = a clown, churl]. The word is not always used derogatorily. For instance the peasantry will often say in allusion to some individual who may happen to be talked of: "Hut! he's a dirty *bodagh*", but again you may hear them use it in a sense directly the reverse of this; for instance: "He's a very decent man, and looks the *bodagh* entirely." <sup>32</sup>

<sup>31</sup> See George Curme's A Grammar of the English Language, vol. III Syntax, p. 370.

<sup>32</sup> Carleton: Traits and Stories of the Irish Peasantry, II, 25.

There he is, says I, in his gloryhole, with his *cruiskeen lawn* and his load of papers, working for the cause. *U.* p. 305.

Gaelic: *cruiscin*, pitcher, small jar, jug; *an c. lán*, the full jug (Dinneen).

Look at the young guttersnipe behind him hue and cry, Lenehan said, and you'll kick. O, my rib risible! Taking off his flat *spaugs* and the walk. *U.* p. 134.

Gaelic: *spág*, a leg or foot (gnly. contempt), a paw, a long, flat foot (Dinneen).

Drink that, citizen. — I will, says he, *honourable person*. *U.* p. 309.

This is a literal translation of Gaelic *a dhuine uasail* = E. sir, lit. o noble man. Cf. E. *duniwassal* = a Highland gentleman. Also these two sentences from O'Flaherty's novel *Famine*: (the villagers are speaking to a couple of Quakers, who have come to assuage their misery) "The hunger is on us," they said. "Noble people, help us." p. 368. "If we get time, noble person, and help from the lord, we'll be on the pig's back again in no time". p. 369.

Poor old Sir Frederick, says Alf, you can cod him up to *the two eyes*. *U.* p. 334.

A Gaelic speaker would refer to his eyes as "my two eyes", to his hands as "my two hands". Likewise "my two lips, ears and feet".<sup>33</sup> One example from Dinneen (p. 1146) may suffice: *Bainim lán mo dhá shúl as* (or: *de*) = I look my fill at [lit. I take (get) the fill of my two eyes out of].

Yes, your worship. And my wife has *the typhoid*! — And a wife with typhoid fever! Scandalous! *U.* p. 335.

Gaelic use the definite article freely before abstract nouns and names of diseases. It will be observed that the magistrate, in commenting upon the remark, drops the article, as this is considered to be vulgar in English.

... and there was a fellow with a Ballyhooly blue ribbon badge *spiffing out of him* in Irish and a lot of *colleen bawns* going about with temperance beverages and selling medals and oranges and lemonade and a few old dry buns, gob, *flaoolagh* entertainment, don't be talking. *U.* p. 322. / Cf. also: Don't tell anyone, says the citizen, *letting a bawl out of him*. *U.* p. 355. / ... and a slut *shouts out of her*: Eh, mister! *U.* p. 356.

a) In Gaelic the prep. *as* is used after transitive verbs and intransitive verbs of motion, to denote the person or thing out of which something is taken, or which something leaves, falls from, or arises from (Dinneen p. 61), e.g. *cuirim liúgh asam* = I emit a shout (lit. I put, or send, a shout out of me); *leigim scread asam* = idem (lit. I let a shout out of me). b) *cailín* = girl; *bán* = white, fair, flaxen-haired; here the expression must mean "pretty girls".<sup>34</sup> c) *flaitheamhlach* = generous, hospitable < *flaith* = lord of a manor, prince, courtier.

And we to be there, *mavrone*. *U.* p. 206.

Gaelic *mo bhrón* = alas, lit. my sorrow.

... the drouthy clerics do be fainting for a *pussful*. *U.* p. 206.

<sup>33</sup> The same construction is to be found in Welsh, e.g. *dwylaw*, *dwyllo* is the only plural of *llaw*, hand.

<sup>34</sup> It is also, as Prof. van Hamel assures me, the title of a well-known song.

Gaelic *pus* = lip(s), the mouth (gen. in contempt). Cf. She goes on about that *sour-puss*, Ellery Oliver, which she wouldn't have to do if she really had somebody nice to pay a little attention to her. (Elmer Rice, *Imperial City*, p. 353.)

Furthermore there are a few Irish exclamations scattered throughout Joyce's work, such as *Moya* (*U.* p. 341, 346, *D.* p. 137), *Yerra* (*P.* p. 106, *D.* p. 141), *Wisha* (*D.* p. 142), *Usha* (*D.* p. 138), *Musha* (*D.* p. 135). They have the following meaning: *Moya*, expressive of contemptuous incredulity, is composed of *má* + *eadh* = if so. *Yerra* consists of a *Dhia ara*, lit. Oh God, truly, and expresses impatience and disagreement. *Musha* comes from *má 'seadh* = if so, nevertheless; well, to continue. It is also written *máiseadh*, *maise* and *muise* (*mhuise*). The last form gives us *Wisha* and *Usha*, meaning "indeed".

Mr. Dedalus had ordered *drisheens* for breakfast. *P.* p. 99.

Gaelic: *drisín* = the main intestine of animals (such as sheep, goats, etc.) usually filled with foodstuff and cooked as pudding or *drisheen* (Dinneen).

His mother put on the oilsheet. That had the queer smell. *P.* p. 1. / By God, Stevie, that was the hard fight. *P.* p. 211.

The use of the definite article in cases like these is characteristic of Anglo-Irish and Gaelic. I remember the following line from a well-known Irish jig: "Oh, hadn't we the gaiety at Phil the Fluter's ball!", which in English would run "Weren't we gay, or, what gaiety we had ... etc." The cause of this is that in Gaelic the definite article is sometimes used for emphasis, where in English the indefinite article would be used or left out and the emphasis expressed by a different word, e.g. *is mé thiubhradh an buille dhó* = I would give him a real blow, lit. it's me would give him the blow; *munab ort atá an chaint!* = What talk you have! lit.: If it isn't you have the talk.

... to the beggars who importuned him for a *lob* Mr. Dedalus told the same tale, that he was an old Corkonian ... and that Peter Pickackafax beside him was his eldest son but that he was only a Dublin *jackeen*. *P.* p. 105.

Gaelic *lab* = a considerable lump, as of money, etc; a "catch" (Dinneen). For *jackeen* see *shoneen*.

... and he flogs the bloody backside off of the poor lad till he yells *meila* murder. *U.* p. 342.

Gaelic *méighleach* = act of bleating as a sheep or goat.

She trembled as she heard again her mother's voice saying constantly with foolish insistence: "Derevaun Seraun! Derevaun Seraun!" *D.* p. 41.

As the context furnishes no elucidation of the phrase, and the English is naturally but an imperfect attempt at phonetic rendering of the Gaelic words (if Gaelic they are!), I can only guess at the meaning. There is in Gaelic an adj. *dearbh* = real, genuine, true, which in compounds, especially in the names of relations, means "own, blood-" e.g. *dearbh-bhráthair* = (own) brother. There is also a diminutive suffix *-án*, as

e.g. in *leabhrán* = a booklet. It may just be possible that *derevaun* means here "(my) own little one", though no such noun is recorded in Dinneen's Dictionary. *Seraun* is probably from Gaelic *srán*, an attempt to grasp, a clutch, so that the whole phrase may mean: My own little one, grasp my hand. But I must confess that this explanation is open to serious doubts.

*Beannacht libh*, cried Miss Ivors, with a laugh, as she ran down the staircase. *D.* p. 223.

E. Good-bye, lit. blessing with you.

It is supposed — they say, you know — to take place in the depot where they get these thundering big country fellows, *omadhauns*, you know, to drill. *D.* p. 181.

Gaelic *amadán* = a fool, a simpleton.

"How did it happen at all?" — "It happened that you were *peloothered*, Tom," said Mr. Cunningham gravely. *D.* p. 180.

The word is not in Wright, but is derived from Gaelic *plodar*, *pludar* = mire, puddle. The fact is that Mr. Tom Kernan had met with an accident and had fallen downstairs on a puddly, miry floor. However, the French translation, *Gens de Dublin* (p. 227), gives another version: "Il est arrivé que tu étais *rond comme une boule*, Tom, dit M. Cunningham gravement." Assuming that Joyce collaborated in this translation as he did in the French rendering of his *Ulysses*, it must be concluded that "*peloothered*" is used in Anglo-Irish in the meaning of any of the slang-equivalents of "drunk." — The *e* and *th* of *peloothered* are to be explained by the fact that the *l* and *d* of *pludar* are pronounced thickly on account of their being so-called "broad" consonants, which makes the pronunciation of a Gaelic broad *d* almost similar to an English *th* (except for the position of the lips, which are protruded in Gaelic).

*The dear* knows you might try to be in time for your lectures. *P.* p. 203. / Ah, well! We did our best, *the dear* knows. *D.* p. 159.

Wright has Dear sub 4, int. An exclamation of woe. He gives several phrases such as d. bless you, d. help you, d. keep us, d. kens, or knows, d. love you. This is not, as might be supposed at first sight, a euphemism for "dear God", but a rendering of Gaelic *Dia* = God.

Lead him home with a *sugan* the way you'd lead a bleating goat. *P.* p. 278.

Gaelic *súgán* = a hay or straw rope, a straw collar for a draught-horse (Dinneen). Wright adds: a straw collar put round a dunce's neck.

(Description of a hurley game) I never will forget that day. One of the Crokes made a woeful wipe at him one time with his *caman* and I declare to God he was within an aim's ace of getting it at the side of his temple. *P.* p. 211.

Gaelic *camán* = a stick with a crooked head (*cam* = crooked); a hurley for ball-playing.

I never saw such an eye in a man's head. It was as much as to say: *I have you properly taped*, my lad. *D.* p. 193. / — O my! Puddeny pie! protested Ciss. *He has his bib destroyed*. *U.* p. 379. / *She had me that exasperated*. *U.* p. 775. / She thought how easy it was to know a gentleman even when he *has a drop taken*. *D.* p. 113.

In Gaelic the Present Perfect can be expressed in two ways, viz.  
1. *Táim d' éis na litre do sgríobhadh* = I am after writing the letter.

2. *Tá an litir sgriobhtha agam*, lit. the letter is written at (= with) me. As Gaelic always expresses "I have" by *tá agam*, there is at (with) me, conversely the Perfect is rendered in English by "I have the letter written", where "have" clearly means "possess". This construction is quite current in Anglo-Irish,<sup>35</sup> and differs of course from the ordinary English construction "I had the letter copied by him", where the meaning of "had" is causal.

Mr. Bell, the second tenor, was a fair-haired little man who competed every year for prizes at the *Feis Ceoil*. *D.* p. 159.

### E. Music-festival.

Joe said that Alphy was no brother of his and there was nearly being a row *on the head of it*. *D.* p. 115.

Gaelic *fá n-a chionn sin* = on that account, lit. on (under) that head.

"Is there any chance of a drink itself?" asked Mr. O'Connor. *D.* p. 141. / "(Stay) But only for ten minutes, Molly", said Mrs. Conroy. "That won't delay you" — "To take a pick itself" said Mary Jane, "after all your dancing". *D.* p. 222.

Gaelic *féin* has an emphatic as well as a reflexive function; it can mean 1. unstressed self: *mé féin* = myself. 2. stressed self: *Dia féin* = God himself. 3. even: *dá mbéadh púnt féin agam* = if I had even a pound, lit. a pound itself; *mar sin féin* = even in that case, lit. like that itself. In this last sense it is used in the above specimen sentences. "To take a pick itself" is here equivalent to "to have even only a snack."

There's real poetry for you. *P.* p. 289. / There's a memory for you. *P.* p. 106. / There's a nice husband for you, Mrs. Malins. *D.* p. 218. / There's a nice Catholic for you, said his wife. *D.* p. 194.

Gaelic often uses *duit* (to, or for you) as an expletive, an ethical dative, e.g. *go deimhin duit* = indeed, I assure you, lit. certainly for you; *is fior duit* = (it's) true for you, a very common expression for "that's (you're) right"; cf. *P.* p. 38: Ah, John, he said. It is true for them. The following sentence from *Abhráin Grádha Chúige Chonnacht*<sup>36</sup> furnishes a good example of this idiom: *Ag sin duit an nádúir Ghaedhealach* = there is the Gaelic nature for you. It stresses the emphatic or exclamatory character of the sentence. This trend to redundancy is also the explanation of "for themselves" in: "Someone ought to take them and give them a good hiding for themselves to keep them in their places, the both of them." *U.* p. 374.

I was standing at the end of South Terrace one day with some *maneens* like myself. *P.* p. 103.

This diminutive of man is of course formed by means of Gaelic *-in*. The English form would have been "manikin".

Come around to Barney Kiernan's (i.e. pub), says Joe. I want to see the citizen. — Barney *mavourneen's* be it, says I. *U.* p. 303.

<sup>35</sup> It seems to be enjoying increasing favour with modern English writers, cf. Kirchner's article in *E. S.*, vol. XXIII, no. 5.

<sup>36</sup> E. Love Songs of Connacht, collected by Dr. Douglas Hyde, new 1933 ed. p. 11.

Gaelic *mo mhuitrin* = my darling. The word *muirnín* is usually a term of endearment, but can also be used in conversation, like sir, etc. in English, where no particular affection is implied: 's eadh, a *mhuitrin* = yes indeed, sir, yes indeed, madam; a *mháighistir*, a *mhúirnín* = master dear (Dinneen). The fact is that Gaelic makes rather free with terms of endearment and has produced a choice crop of them, of which I shall only mention the term *milis* (adj. of *mil*, honey) meaning "sweet, honeyed, precious, graceful". Often used in the vocative, a *mhilis*<sup>37</sup> may be the origin of E. honey, as a term of endearment. It probably also accounts for the term "mister honey" (*U.* p. 206), which will be on a par with "master avourneen", mentioned above, in other words it will have the meaning of "dear sir".

I was a strapping young *gossoon* at that time, I tell you. *U.* p. 47.

Gaelic *garsún* = a young boy, a youth (from Fr. *garçon*).

Give us a squint at that literature, grandfather, the ancient mariner put in, manifesting some natural impatience. — *And welcome*, answered the elderly party thus addressed. *U.* p. 656.

In Gaelic *agus fáilte* (and welcome) is used in the sense of "gladly, with pleasure".

Gassy thing that cider ... Get shut of it. *U.* p. 298. / Better leave him the paper and get *shut of him*. *U.* p. 88.

The meaning is "get rid of him", and seems to be derived from the p.p. *druidthe* of the verb *druidim*, I shut, which, in connection with the preposition *ó* (of, from) acquires the meaning of "I retreat, retire from".<sup>38</sup>

Run the line out to the cemetery gates and have special trams, hearse and carriage and all. Don't you see what I mean? — O that be damned *for a story*, Mr. Dedalus said. *U.* p. 102.

The meaning is of course: O, damned nonsense. Here we find an example of what Prof. Hartog calls a complement of explanation, introduced by "for". (cf. p. 55.) *Mar* is the Gaelic word that occurs in this function, e.g. *Gan rath air mar sgéal!* = Misfortune to it for a story!<sup>39</sup>; *Féach air sin mar mheilit scine* = Look at that for a useless

Having come to the end of this enumeration of Irishisms (which considerations of space forbid me to make exhaustive), I should like to point out the following :

<sup>37</sup> In Hall Caine's *The Woman Thou Gavest Me* I found a few examples of *milis*, variously written *millish* and *villish*, of which I shall give two here: I have no recollection of what happened next, except that I was sitting on somebody's lap and that she was calling me *boght millish* and *veg-veen*. p. 39. We're no women for these nun-bodies ... are we, *villish*? vol. III p. 221.

<sup>38</sup> Prof. van Hamel, *op. cit.*, p. 291, where the following examples are given: It's proud and happy you'd be ... the day I was shut of yourself. / You were saying at the fall of night I was shut of jeopardy..

<sup>39</sup> *Mion-Chaint*, (Small Talk), An Easy Irish Phrase-Book, by the Rev. Peter O'Leary, II, p. 9.

knife.<sup>40</sup> There can be little doubt that when we meet with a phrase like "Blessings on you for a lady" in English, the words go back to this Gaelic idiom.

1. Joyce is a master of racy Anglo-Irish, interspersed with Gaelic phrases. However, he never introduces this language if he speaks in his own person through the mouth of Stephen Dedalus. He merely uses it to lend colour to the characters, in which he succeeds admirably.

2. His attitude to Gaelic is one of amused superiority. He was probably unacquainted with the language beyond a few phrases and some grammar.<sup>41</sup>

3. Some purely Anglo-Irish expressions and constructions have passed into current English. This raises the question how far this infiltration has gone, and to what extent Anglo-Irish may be considered as an agent in the transmission of Gaelicisms into English. No competent judge will deny that Anglo-Irish shows a Gaelic substratum. To use this term with regard to English would not be warranted by the facts, but all the same it might be well to keep the question of a possible Celtic influence on English before the eyes of those who are interested in the study of language.

4. Considering the nature of Anglo-Irish political relations throughout the centuries (poor Irish tenants — rich English "ascendancy") we may expect to find Irishisms first in dialect and "popular" language, whereas literary English will be comparatively free from them, a thesis which Joyce's work goes to prove.

The Hague.

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## Notes and News

### Is Hopkins a Modern Poet?

Any one who has undertaken the study of modern English poetry will have noticed, perhaps with surprise, the prominent place Gerard Manley Hopkins holds in that domain of English literature. He is generally considered the founder of Modern Poetry and critics and compilers of anthologies have created the impression, either unconsciously or intentionally, that the relation between Hopkins and Modern Poetry is similar to that of Wordsworth and the Romantic Movement. Without meeting strong opposition Hopkins might claim nowadays the title of Leader of the Post-War Poetic Movements; at all events it is often suggested, as e.g. by Roberts in *The*

<sup>40</sup> Dinneen sub *mar.*

<sup>41</sup> This seems to appear also from a passage in *Ulysses* (p. 688), where Stephen and Bloom are represented as discussing the Irish and Hebrew languages: "Was the knowledge possessed by both of each of these languages, the extinct and the revived, theoretical or practical? — Theoretical, being confined to certain grammatical rules of accidence and syntax and practically excluding vocabulary."

*Faber Book of Modern Verse* and by Gwendolen Murphy in *The Modern Poet*, that Hopkins is the pioneer who paved the way for those who followed, the thinker and innovator who formulated the principles on which further development was possible. The fact that the leader of modern poetry was chronologically a Victorian, a term most hateful to any post-war author, that the "father of modernist poetry" as Murphy actually calls him, had died some forty years before his mental child, modernist poetry, was born, seems to have been no serious obstacle to these critics. Can it be that we have here an exceedingly rare example of a man in whose work there are no reflections of his own time, but of a much later period, who chronologically is a Victorian, but mentally a post-war poet? Although to a large extent his popularity with modern poets and critics is based on this hazardous assumption, I consider it a misrepresentation of the facts and I want to do away with it even if it will diminish Hopkins' fame.

How did Hopkins acquire the strange position he holds nowadays, and who is or are responsible for it that this deeply religious, nature-loving poet became a member of the exclusive literary circle of Eliot, Pound, Yeats and others? The answers to these questions lie in the history of the literary movement called Imagism, which was started some years before the war by a group of young poets who wanted to break completely with all common traditions and who wanted to strike into new paths. The main principles of this new movement are:

1. Direct treatment of the "thing" whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regards rhythm: to compose in the sequence of the musical phrase, not in the sequence of the metronome.
4. To use the language of common speech, but to employ always the exact word, not the merely decorative word.
5. To create new rhythms as the expression of new moods ...
6. To allow absolute freedom in the choice of the subject.
7. To present an image. We are not a school of painters, but we believe that poetry should render particulars exactly and not deal with vague generalities.
8. To produce poetry that is hard and clear, never blurred or indefinite.
9. Finally, most of us believe that concentration is the very essence of poetry.<sup>1</sup>

From these principles it can easily be seen how much attention was paid by the Imagists to the technique of writing poetry. It is not to be wondered at that, when Hopkins' poems were published in 1918, they were hailed with enthusiasm by the young poets, because in his poems they found all their principles applied: direct treatment of the subject, the sequence of the musical phrase, new rhythms, hard and clear poetry, concentration. Sprung rhythm, the medium used by Hopkins for many of his poems was a revelation to these young poets. Its chief characteristics are that the staple is trochaic and that the foot may have from one to four syllables. This medium is very suitable to Hopkins, for he is wrestling with a problem, there was great disorder in his mind and this rhythm is in harmony with

<sup>1</sup> Cf. Muir: *The Present Age from 1914*, p. 50; *The Faber Book of Modern Verse*, p. 15.

that seething turmoil, as the speed is not constant, but runs on rapidly as in No. 12 :

I caught this mörning morning's minion, king-  
dom of däylight's däuphin, däpple-dawn-drawn Fäl-  
con, in his riding

Or it strides carefully, but at the same time ponderously as in No. 13 :

Landscape plötted and pieced — föld, fälrow and plöugh ;  
And all trädes, their gäar and tackle and trim.

Hopkins appeared to have found a medium which was suitable for the expression of an internal problem, his struggle with God, in which the irritating ticking of the metronome was absent because of the variable speed of the lines. The moderns knew how difficult it must have been for Hopkins to find such a medium, because they themselves were searching for a rhythm in which they could express their external problem, the disintegration of society, in which the metronome should also be absent. No wonder they admired Hopkins for the very felicitous way in which his metre is made to express the state of his mind. This metre is very unobtrusive, it is a part that contributes to the general effect of the poem and the structure of the metre is subordinated to the contents of the poem. To find such a medium was the aspiration of the young poets. Besides, both the modern writers and Hopkins wrestle with words. Hopkins had a "purely sensuous apprehension of words such as many greater poets have not had" (Muir: *The Present Age from 1914*, p. 87). But also Eliot, Pound and all the other Moderns handle their words with the utmost care and in James Joyce's *Ulysses* the Word is one of the chief personages.

In the same way, we might adduce his "terrible sincerity", his use of a modification of the end-rhyme, because the full end-rhyme is too noisy and arbitrary, as reasons for including him among the Imagists and their successors. But as we have seen before, the movement was well on its way before the poems of Hopkins were published; therefore it is impossible to assume that the publication of his works marked the beginning of the new poetic movement. Of course, Hopkins' poems had some influence on the young poets when they had started their movement, but it was chiefly Hopkins who profited by the relation, because these young poets brought him to the fore-ground and surrounded him with a halo of light. If then he cannot be called the father of modern poetry, it nevertheless seems justified to include him among the modern poets as one of the members of that group, because of the many striking resemblances between Hopkins and the Modernists. But we must not overlook the fact that the greater number of these similarities have regard to the form of the poems and if we really want to consider Hopkins as a modern poet, then the whole man should be modern. But this is not the case, for Hopkins' ideas are firmly rooted in the fertile soil of the Victorian period. His mental background was the same as that of Tennyson and Browning. The

only difference between Hopkins and his contemporaries is that Hopkins has a keener insight and thus is able to penetrate deeper into the essence of a thing and that he is not afraid of drawing conclusions; he does not want to compromise. But both for Hopkins and his contemporaries the starting-point is the same. This appears, for instance, clearly from his religious development.

A quality that distinguishes him clearly from the modern poets is his patriotism. This gradually developed out of a love of nature which was the inspiration for many of his poems. But this love of nature is always restricted to the natural scenery of Great Britain and is therefore a kind of patriotism. By the side of this, he had always felt a deep love for the soldier and the sailor from his very early days. The explanation of this feeling probably is that, as he often suffered much himself, the picture of a fine, well-built man who is in distress or who will be so shortly, strongly appealed to him. This love of Jack Tar fostered his patriotism which became an ardent Imperialism as the strength of the British Empire grew. No wonder that he burst out furiously when he saw the Empire in danger at the time of the Majuba-incident, and that he hated Gladstone from the bottom of his heart because he lowered the prestige of England by his weak foreign policy. This patriotism is no thin varnish: the whole man is steeped in it, to which his view of literary fame testifies: (Letter to Bridges, 1886) "A great work (of art) by an Englishman is like a battle, won by England. It is an unfading baytree. It will even be admired by and praised by and do good to those who hate England (as England is most perilously hated), who do not wish even to be benefited by her. It is then even a patriotic duty to write poetry and to secure the fame and permanence of the work." This patriotism also prevented him from siding with the Irish in their struggle against England. He always considered the Irish as rebels against the legitimate English Government. In his eyes they undermined the structure of the Empire. And although this rebellion might be explained to have risen from injustices done by England, Hopkins considered the movement a bad influence, wicked even, merely because it was detrimental to the Empire.

Are Aldington, H.D., Eliot, Pound ardent patriots too? The question seems absurd. They are cosmopolitans. Their subject is not the beauty of England, or of America, or of France, but the danger that threatens civilisation: universal disintegration. Do they know the sweetness and peacefulness of the English landscape? They only see the smoking ruins of the battlefields and the rattling of machine-guns is still in their ears. Do they also call the soldier's profession proud and manly, do they envy the redcoat, as he martially tramps the streets? They see a soldier wrestling with barbed wire, in which he is trapped, his uniform is torn into rags, his face is twisted with agony and pain. They pity the soldier.

Hopkins' poetry is characterised by a strong religious sentiment which has its origin in the religious revival which began about the year 1850. This strong current swept along Hopkins as well as many other young men

of that time. Hopkins became an enthusiastic supporter of the Oxford Movement during his undergraduate days and gradually grew more fanatical in his conception of religion and God became the power that controlled all his deeds, his thoughts and his artistic work. His relations with God were often difficult, but always intimate. The Eliot of *The Waste Land*, however, wants us to concentrate all our attention on this human life and he considers religion one of the influences that try to distract us, that make us look to the life to come instead of to the life that is. Religion makes us look up towards Heaven, whereas Eliot wants us to look about on earth. We are not angels, but human beings and therefore the individual should subordinate himself completely to the service of this human society. This message is the theme of the finale of *The Waste Land* and it culminates in the final chord: Datta, Dayadhvam, Damyata, (Give, Sympathise, Control), which is played ritardando and fortissimo.

Hopkins' conception of society as he gives it in *Tom's Garland* is definitely not modern. He sees the state as a body of which the sovereign is the head, the workman the foot. Both are vital to the existence of the body. The head (= the sovereign) should receive public glory, but should also face dangers. The workman has to toil, but obtains his bread in that way and does not suffer from hunger and generally speaking leads a life free from cares and worries. So Hopkins acknowledges the right of the workman to work and to an existence free from care, but on the other hand he assigns to him a very subordinate position in society. The idea that the supreme power in the State lies with the people, who delegate it to the executive power is foreign to him. The sovereign should receive public glory and should face dangers, he is therefore the top, the most important element of the pyramid of which the workman is the basis. The workman is ruled from above, he does not appoint this ruler. The workman must work and he will be paid for it and he need not think or worry about anything. Hopkins wrote in a letter to Bridges (1871): "Horrible to say, in a manner I am a Communist". This statement has been overestimated. We must not overlook the words "horrible" and "in a manner" here. From *Tom's Garland* we see that Hopkins was very far from being a Communist, at all events in the modern sense of the word. He was not even democratic. This explains also why in *Tom's Garland* he does not express a desire to raise the workman from his low and miserable status. It is needless to say that the opinion of the poets of 1920 about state, sovereign and people are entirely different from those of Hopkins.

I have sketched here a few aspects of Hopkins which show the wide gap that exists between Hopkins and the Modern Poets. Only because of his technical innovations, which in themselves were by no means uncommon in the period when Hopkins lived, the critics have bridged this gap. But they could only do so by ignoring the contents of his poems and his letters, which show that he lived in a mental sphere that is Victorian, not modern. I have no doubt that Hopkins in the near future will lose his reputation

as a modern poet, when the contents of his poems and his letters have been studied as thoroughly as his metrical peculiarities. It is very probable that this will entail a decrease of his popularity. But that is to be preferred to a high reputation on false grounds.

Scheveningen.

TH. TILLEMANS.

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## Review

*The Road to Tryermaine. A Study of the History, Background, and Purposes of Coleridge's "Christabel".* By ARTHUR H. NETHERCOT. x + 230 pp. Chicago: University of Chicago Press. 1939. \$ 3.00.

Mr. Nethercot's study is divided into four parts. In the first, "The History of the Poem", he relates the known facts about the composition of *Christabel* and discusses the various attempts that have been made to explain the theme of the poem and to supply the missing conclusion. In the second chapter, "The Central Mystery", Mr. Nethercot examines Coleridge's reading with a view to interpret Geraldine's rôle in the light of vampire legendary and medical demonology and furnishes an original demonstration of the antinomy between "Lamia the queen and Lamia the serpent-demon" (p. 80-105). The conflicts in Geraldine's and Christabel's characters are paralleled in this antinomy: "Beings from another order of creation may identify themselves with serpents, but the nature of these beings is by no means fixed. According to one school of thought, they were dangerous and depraved spirits; according to another, they were harmless and even well-wishing. Coleridge knew both schools; he was reading both at the same time" (p. 104-5). Some conclusion about the nature of Coleridge's poetical imagination might surely have been drawn from this observation. Mr. John Livingston Lowes himself, without of course venturing any opinion about the poem's possible hidden symbolism, has yet from similar observations contributed materially to our understanding of the working of the poet's imagination. Mr. Nethercot, however, does not appear to be interested in the creative process itself; he limits himself even more strictly than Mr. Lowes to a scrupulous examination of the facts only.

After a third chapter in which he treats of "Subsidiary Elements" such as the guardian spirit, the supernatural, and the names, there follows the conclusion containing the author's own interpretation of the fragment and of its mystery: "Christabel's fate was, so far as can be hazarded, to lie in the consummation of her earthly love; her marriage was to be with her lover, not with Christ. Yet her name — 'With Christ's name in it', as in Teresa's 'dearest Breath' — was to stand for vicarious atonement and suffering for the sake of others, just as was the saint's." Mr. Nethercot's

assemblage of facts and his interpretation of them is clear and illuminating, and whenever he undertakes the risk of speculation he does so with due caution. His book is therefore not an unworthy sequel to *The Road to Xanadu*, although it lacks the inimitable spirit that animates Mr. Lowes's great work.

Geneva.

H. W. HÄUSERMANN.

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# Sir William Davenant and Shakespeare's Imagery

(Concluded)

## III

We are going to base the following examination on two of Davenant's Shakespearean versions: *The Law against Lovers* (acted in 1661/2), his rendering of *Measure for Measure*, enriched by scenes from *Much Ado about Nothing*, and his *Macbeth* (acted in 1672/3).

I cannot think of a better introduction to Davenant's treatment of Shakespearean imagery than a close analysis of a passage in *The Law against Lovers*, where the contrast between the two manners appears more clearly than anywhere else. In *Measure for Measure* (Act III, Scene 1) Isabella informs her brother of the price Angelo demands of her, if he is to spare Claudio's life. She expects Claudio to prefer death to his sister's dishonour. He, however, hesitates, tormented by the fear of death, and expresses his terrible emotions in the following speech:

Ay, but to die, and go we know not where ;  
To lie in cold obstruction and to rot ;  
This sensible warm motion to become  
A kneaded clod ; and the delighted spirit  
To bathe in fiery floods, or to reside  
In thrilling region of thick-ribbed ice ;  
To be imprison'd in the viewless winds,  
And blown with restless violence round about  
The pendent world ; or to be worse than worst  
Of those that lawless and uncertain thought  
Imagine howling : 'tis too horrible !  
The weariest and most loathed worldly life  
That age, ache, penury and imprisonment  
Can lay on nature is a paradise  
To what we fear of death.<sup>41</sup>

Davenant had been struck by the force and beauty of this passage before he began his work of reforming *Measure for Measure*. There are two speeches by Alvaro in *Love and Honour* which unmistakably echo it. Before investigating Davenant's literal translation into his own idiom, it is interesting to observe how he worked under the indirect spell of Shakespeare's voice. It cannot be said that his passages on death are as appropriate to the dramatic situation as Shakespeare's is. Alvaro has decided to become the victim of his father's anger in order to save Evandra. Before he executes his plan he takes his last farewell of her. He makes no direct answer to her anxious question where he intends to go, but lets her guess it by talking of death in a round-about way :

<sup>41</sup> *The Arden Shakespeare: Measure for Measure*, ed. by H. C. Hart (= MM), III, 1, 117-131. — I have relinquished the plan of presenting the Shakespearean text in the form of the First Folio after finding that, in this study, nothing essential would be gained by it.

*Evandra* : Ha ! whither do you go ?  
*Alvaro* : Where shadows vanish, when the world's eye winks,  
 Behind a cloud, and they are seen no more.  
 The place of absence where we meet, by all  
 The guess of learned thought, we know not whom,  
 Only a prompt delight we have in faith  
 Gives us the easy comfort of a hope  
 That our necessity must rather praise  
 Than fear as false.

As she has not yet grasped his meaning he continues :

That you mayst live here safe, till Prospero  
 Restore thee unto liberty and light  
 I must to darkness go, hover in clouds,  
 Or in remote untroubled air, silent  
 As thoughts, or what is uncreated yet.  
 Or I must rest in some cold shade, where is  
 No flow'ry spring nor everlasting growth  
 To ravish us with scent, and shew, as our  
 Philosophy hath dreamt, and rather seems  
 To wish than understand.

It would be very inconsiderate of him to brag of his intended sacrifice in this manner if there were any reality in this scene, these figures and their emotions. Since there is none, Davenant could use this opportunity for a superficial imitation of a striking Shakespearean passage as well as any other. Some of his lines remind us of the emotion communicated by Claudio's speech. The author was evidently pleased by this effect, and did not care whether it fitted in here, or not ; again a sign of his utter lack of poetic precision. Where the passage does not echo Shakespeare, it has no power over our emotions ; it is a kind of riddle, clever and elegant talk about a mystery whose importance for a man facing death is known only, not felt.

That Davenant was impressed by Claudio's speech is shown also by his version in *The Law against Lovers*. Usually he has abridged passages where Shakespeare interrupts the action of a play in order to communicate his heroes' emotions in long speeches. In the case before us, the fifteen lines of Shakespeare's text are preserved in the new version, but only two of them are admitted unchanged. This is what Davenant's Claudio says :

Oh sister, 'tis to go we know not whither.  
 We lie in silent darkness, and we rot ;  
 Where long our motion is not stopt ; for though  
 In graves none walk upright, proudly to face  
 The stars, yet there we move again, when our  
 Corruption makes those worms in whom we crawl.  
 Perhaps the spirit, which is future life,  
 Dwells salamander-like, unharmed in fire :  
 Or else with wand'ring winds is blown about

The world. But if condemn'd like those  
 Whom our uncertain thought imagines howling ;  
 Then the most loath'd and the most weary life  
 Which age, or ache, want, or imprisonment  
 Can lay on nature, is a paradise  
 To what we fear of death.<sup>43</sup>

Davenant changes "to lie in cold obstruction" into "we lie in silent darkness". Shakespeare's metaphor is one of those that cannot be fully apprehended by being visualized, or submitted to rational analysis. The important thing is the emotional aura of the words "cold" and "obstruction" as here combined. This type of metaphor is frequent in Shakespeare's mature works. It is not the result of a conscious choice, of a rational construction with a purpose; it is the inevitable symbol through which the poet's experience expressed itself. We have never found this intuitive usage in Davenant's works. He desires metaphors that can be visualized and analysed. His "silent darkness" is smooth, elegant, not without suggestive power, but it does not bear comparison with the original. There is nothing in it of the shuddering back of the instincts from a thought that is repulsive and hard to bear.

Then Shakespeare has the sentence: "This sensible warm motion to become a kneaded clod; ...". An elementary reaction is powerfully expressed: utter disgust at the physical consequences of death. These consequences are more than sufficiently hinted at in the words "a kneaded clod". Davenant was not of this opinion; he found Shakespeare's words too indistinct and allusive, and gave the idea a more explicit expression. It is no exaggeration if we term the result of his operation a catastrophe. Shakespeare's one and a half lines are expanded into four:

Where long our motion is not stopt; for though  
 In graves none walk upright, proudly to face  
 The stars, yet there we move again, when our  
 Corruption makes those worms in whom we crawl.

This is one of the most deplorable elaborations committed by Davenant's forward intellect. The remark that none walk upright in graves proudly to face the stars, though true enough, is simply foolish; the explicit cleverness of the next lines can hardly be called otherwise than nauseating.

Having hinted at the body's fate after death, Shakespeare's Claudio turns to his fears concerning the future state of the soul. Three colourful and highly metaphorical images express some of the vague apprehensions that torment him. It is the poet's aim here to communicate states of feeling that are not accompanied by any clear intellectual notions in the speaker's mind. He chooses telling imaginative symbols with supreme mastery:

and the delighted spirit  
 To bathe in fiery floods, or to reside  
 In thrilling region of thick-ribbed ice;

To be imprison'd in the viewless winds  
 And blown with restless violence round about  
 The pendent world ;

Metaphysical fears are expressed in sensual images : extreme heat, extreme cold, imprisonment in the storm. G. Wilson Knight has devoted a whole volume to the study of tempest imagery in Shakespeare's work<sup>44</sup>, and has shown how it is used to suggest physical and mental distress, discord, evil. When we try to explain, or rather to feel, the full force of a tempest image like the one before us, we find that Wilson Knight's studies increase our capacity of responding to the poet's intention. Davenant did not understand Shakespeare's fire, ice, and wind images. He intellectualized the passage :

Perhaps the spirit, which is future life,  
 Dwells salamander-like, unharmed in fire :  
 Or else with wand'ring winds is blown about  
 The world.

His Claudio, instead of uttering poignant fears, discusses various possibilities. What loss of directness is caused by the introduction of the little word "perhaps"! How little to the point, how absurd even, is the remark here that the spirit will perhaps live unharmed in fire, like a salamander! Why be afraid of the fire, if it will be unable to harm the spirit? This strange change is explained by the fact that Davenant completely misunderstood Shakespeare's drift in these lines. He gave the word "delighted" in "delighted spirit" its modern meaning (*entzückter Geist*)<sup>45</sup>, whereas Shakespeare evidently used it in the sense of "delightful" (*entzückender Geist*) as he did in several other passages<sup>46</sup>. His reading of "delighted" compelled Davenant to take the fire, ice, and wind images as symbolizing pleasant expectations of the soul and not terrifying ones, in which case the salamander idea is reasonably appropriate. This supposition explains also why Davenant cut out the ice image — he could not discover any pleasant suggestion in it —, and why he toned down the wind passage until there was little positive, or negative, force left in it.

Shakespeare's Claudio passes from the three natural symbols of his fears to an idea that is derived from the Christian doctrine :

or to be worse than worst  
 Of those that lawless and uncertain thought  
 Imagine howling :

<sup>44</sup> *The Shakespearian Tempest*, Oxford 1932.

<sup>45</sup> He himself used it with this meaning in the following passage :  
 yet I have hope I shall

Be sensible : all her visits to  
 My tomb, an ev'ry flower she strews will there  
 Take growth, as on my garden banks, whilst I,  
 Delighted spirit, walk and hover 'bout

air leaves, comparing still their scent with hers (*ML*, III, 149).

<sup>46</sup> See *Othello*, I, 3, 290 and *Cymbeline*, V, 4, 102.

It renders the obsession almost intolerable: 'tis too horrible! The most elementary fear of a living creature shakes him; he ends with a touching and desperate vow of fidelity to life at any price whatsoever. Davenant followed the original pretty closely in the last part of the passage, though his strong tendency to intellectualize Shakespeare's poetry left its mark on it, too. It is true, he was not disturbed here by high-strung images, which he had to explain, or omit; his meddlesome intellect took exception, however, to the simple paratactical construction of the original lines. He introduced conjunctions (But if condemned ..... then), logical relations between the sentences, hypotaxis, a method he had also employed in some of the earlier lines (cf. for though ... yet ... when). Loss of immediacy is the main result of this change. A series of emotions finds a truer and more poignant expression in paratactical sentences than in hypotactical ones, since, in this latter kind, a net of logical relations is thrown over the immediate experience that cannot but weaken its emotional appeal. We realize this when we observe how much of the strength of the last four lines in our passage is lost by making them dependent on a conditional clause. Shakespeare's Claudio simply communicates his feelings; Davenant's Claudio discusses various hypotheses, and states what his feelings would be in case one of them should happen to be true. The same tendency of Davenant's mind appears in these syntactical alterations as in his treatment of the older poet's imagery.

From the study of this key passage we turn to a quick survey of some other operations of Davenant's. First, we look at a few specimens, where he attempts to find clear, logical, and grammatical renderings for Shakespeare's audacious abbreviations of phrase and construction.

Our natures do pursue,  
Like rats that ravin down their proper bane,  
A thirsty evil, and when we drink we die.

Our nature does pursue  
An evil thirst, and when we drink we die.<sup>47</sup>

The plural "Our natures do pursue" is replaced by the singular: even in this slight change Davenant's predilection for abstraction appears. The contemptuous comparison with rats is dropped altogether, probably because it seemed inelegant and in bad taste to an author whose view of mankind was much more comfortable than Shakespeare's had been at the time of the composition of *Measure for Measure*. The daring phrase "pursue a thirsty evil" for "pursue an evil greedily, thirstily" is made easier. With all its superficial advantages, however, "an evil thirst" lacks the precision of "thirsty evil", since human nature cannot be said to pursue thirst, a distressing state of lacking something essential to life; it pursues the means for quenching it.

<sup>47</sup> *MM*, I, 2, 129 ff. & *ML*, V, 125.

Augurs, and understood relations, have  
By magot-pies, and choughs, and rooks, brought forth  
The secret'st man of blood.

Augures, well read in languages of birds,  
By magpies, rooks, and daws, have reveal'd  
The secret murther.<sup>48</sup>

Davenant avoids the close association of the concrete term "augur" with the abstract "understood relations", which is somewhat startling indeed. The homely verb-adverb combination "bring forth" is thrown out in favour of the elegant Romanic compound "reveal". An abstract phrase is preferred at the end of the passage. The unusual Germanic superlative "secret'st" is given up.

He, to give fear to use and liberty,  
Which have for long run by the hideous law,  
As mice by lions, hath pick'd out an act,  
Under whose heavy sense your brother's life  
Falls into forfeit.

To frighten libertines, who long have scap'd,  
And silently have run by th' sleeping face  
Of hideous law, as mice by lions steal,  
Lord Angelo has hastily awak'd  
A dreadful act, under whose heavy sense,  
Your brother's life falls into desperate forfeit.<sup>49</sup>

Shakespeare's personifications of the abstract terms "use and liberty" are avoided; the single concrete term "libertines" is used in their stead.<sup>50</sup> Consequently, a rearrangement of the lines is necessary. It takes the form of an expansion. Davenant's predilection for rather obvious epitheta ornantia makes itself felt. Again one of Shakespeare's verb-adverb combinations is replaced.

Davenant's tendency to normalize Shakespeare's expressions when he thought them too forced and unusual appears in many other ways. He was unable to appreciate the contemptuous preciosity in the following speech:

That no compunctions visitings of nature  
Shake my fell purpose, ...

His version is :

That no relapses into mercy may  
Shake my design, ...<sup>51</sup>

Again, in this passage, two nonce-words of Shakespeare's are sacrificed :

<sup>48</sup> *The Arden Shakespeare : Macbeth*, ed. by Henry Cunningham (= *M*), III, 4, 124 ff. & *ML*, V, 362.

<sup>49</sup> *MM*, I, 4, 62ff. & *ML*, V, 130.

<sup>50</sup> For a similar treatment of a personification see *MM*, I, 2, 10 ff. and the parallel passage *ML*, V, 137.

<sup>51</sup> *M*, I, 5, 45 f. & *ML*, V, 330.

but this sore night  
Hath trifled former knowings.

but this one night  
Has made that knowledge void.<sup>52</sup>

Here, the allusion in the adjective "stern" is made perfectly clear :

the fatal bellman,  
Which gives the stern'st good-night.  
The fatal bellman that oft bids good night  
To dying men.<sup>53</sup>

Another expansion in the interest of clearness and grammatical correctness will be found interesting :

This guest of summer,  
The temple-haunting martlet, does approve,  
By his lov'd mansionry, that the heaven's breath  
Smells woonly here :....

The guest of summer, and  
The temple haunting martin by his choice  
Of this place for his mansion, seems to tell us  
That here heaven's breath smells pleasantly.<sup>54</sup>

Here, Davenant is normalizing and explaining without the slightest regard to poetic effectiveness. The unfortunate formula "seems to tell" changes a strong and direct rendering of an impression, and of the state of mind that accompanies it, into the glib talk of a courtier, who cleverly develops a hint thrown out by his royal master.

Having sufficiently illustrated Davenant's general tendencies in smoothing and normalizing the Shakespearean text, we concentrate on his reaction to the older poet's images. He very often found them too abundant, or too daring, and then, usually, adopted one of three methods in dealing with them. He either simply cut them out of his text, or he expressed in simpler and more conventional language as much of a Shakespearean metaphor as can be thus expressed, or he put imagery of his own into the place of Shakespeare's. In illustrating these processes we shall try to define the kind of imagery Davenant avoided and the kind he sought.

Before we approach this subject we do well to remember a few fundamental facts concerning the use of imagery. In comparing the methods of our two authors our attention is drawn towards two opposing linguistic forces, which are active wherever and whenever language is used. Professor Charles Bally has ably characterized them in his *Précis de Stylistique*<sup>55</sup>, and other scholars, whose ambition it is to fight for the

<sup>52</sup> *M*, II, 4, 3 f. & *ML*, V, 344.

<sup>53</sup> *M*, II, 2, 3 f. & *ML*, V, 337.

<sup>54</sup> *M*, I, 6, 3 ff. & *ML*, V, 331.

<sup>55</sup> Genève 1905.

cause of straight thinking, notably the leaders of the Orthological Institute at Cambridge, have studied this duplicity of language in recent years<sup>56</sup>. There is a tendency in it towards the logician's ideal of a means of communication and another one away from it, a tendency towards words with clearly defined, hard, immutable meanings and another one towards words that are strong, suggestive stimuli. The first manifests itself most purely in the language of the scientist, which I propose to call sign language, the second in that of the poet, which we may call aesthetic language. The two types of language deal with the same reality, but their users are interested in different aspects of it. The first serves practical purposes; it symbolizes conditions of the outside world in a way that allows man to control them; the second pursues aesthetic aims by stimulating in man the fullest possible realization of the forms and events of the outside world. The sphere of the first type of language is among the objects around us; the sphere of aesthetic language between the individual soul in search of experience and those objects. Words have not the same function in the two types of language, though the difference between the two ways of using them is one of degree, and not of kind. We may say of words in all sorts of uses that they are stimuli. They are not the notions associated with them; they stimulate those notions in all persons conditioned to the use of a particular word in a particular sense. They induce the hearer, or reader, to undertake a quest after a notion. In sign language the quest will come to an end at once: a conventional notion, which frequent use has proved to be sufficient for the practical purpose in question, will be the automatic response to the well-known stimulus. The response will be almost identical in all the members of the speaking community, and this is evidently in the interest of easy communication. In aesthetic language the quest will not come to an end as quickly as that. There occur stimuli that make the response with a conventional notion impossible. They cause a momentary semantic tension, which compels every individual to form the notion meant anew by having recourse to his own earlier experience of the subject written or talked about. Consequently, the responses made by several persons to what we call a strong stimulus will not be identical.

Metaphors are the strong stimuli par excellence. They force a new approach to the intended notion, and a fuller apprehension of it, on the hearer or reader. Many types of metaphors do more than this: they assist the mind in the rebuilding of the intended notion by drawing attention to some particular trait of it, the trait that connects it with the image in the metaphor. They may even attempt the communication of an entirely new experience. We must add that aesthetic language does not merely appeal to the intellectual powers in man, as sign language does, but to the emotions as well. The poet tries to give form to a complete experience, consisting of inseparably intertwined intellectual and emotional elements. He cannot achieve this with words alone that are normally used in sign language,

<sup>56</sup> See C. K. Ogden and I. A. Richards, *The Meaning of Meaning*, New York 1923.

because they do not possess the emotional aura that accompanies fresh metaphorical expressions. This is not to say that these words are necessarily useless for him; many of them are dead, or dormant, metaphors, capable of revival. By skilful handling, by placing them in appropriate contexts, the poet may endow them with a new and surprising emotional and intellectual force. In spite of this, he will never neglect the marvellous possibilities offered him by new metaphorical expressions. He chooses many of the images that he employs in his metaphors not only because they are intellectually related to the experience he tries to express, but because they lend the emotional colour to his words that is required. He may even cause a number of images to follow one another in so quick a succession as to render it impossible for us to grasp the full intellectual import of each of them. Their emotional suggestions blend, and stimulate in us a delightful experience of rare complexity and uniqueness, whereas their intellectual meanings remain hidden in an indistinct twilight.

In many Shakespearean passages we have quoted, and are going to quote, we find imagery of this kind. When he strives to communicate an emotion precisely and completely the poet is often careless of his grammar and of the intellectual link between an image and the corresponding primary idea, mainly because an adequate primary idea does not exist, because what he wishes to express can be reached by his imagery only, and not by means of conventional thought or language. With this, we have touched the sphere where Davenant began to rebel. It would never do, of course, to class his method of expression with what we have called sign language. This would bring us into too close an alliance with Matthew Arnold, who considered the masters of the school of poetry of which Davenant was a forerunner, prose writers<sup>57</sup>. Davenant was looking for a poetic style that was to combine certain virtues of sign language and aesthetic language. It was to have the clearness of sign language; it was to permit easy and immediate communication; at the same time it was to possess power over the emotions, an elevated tone, and an ornamental variety of expression. His opinion concerning imagery seems to have been about that of Dryden, his collaborator in the rewriting of the *Tempest*. Dryden wrote in his *Preface to Troilus and Cressida* (1679): "It is not that I would explode the use of metaphors from passion, for Longinus thinks 'em necessary to raise it: but to use 'em at every word, to say nothing without a metaphor, a simile, an image, or description, is, I doubt, to smell a little too strongly of the buskin<sup>58</sup>". This by no means restricts imagery to purely external purposes; yet it betrays a certain lack of seriousness in treating of the subject. Dryden, and Davenant, believed that deliberate choice played an important part in a poet's use of imagery: As they saw nothing inevitable and necessary in Shakespeare's metaphorical expression, they were ready to interfere with it when it seemed to lack that clearness

<sup>57</sup> See "The Study of Poetry" in *Essays in Criticism*. Second Series. London 1888.

<sup>58</sup> *op. cit.*, I, 224.

and reasonableness which they had learned to demand even in the extreme language of passion. Their respect for the boundaries of conventional language, their profound trust that this language, heightened by reasonable imagery, was able to serve all the purposes of a poet, is highly characteristic in an age which developed a new faith in a universe based on the principles of reason. The followers of this faith accepted reason whole-heartedly as the adequate instrument for exploring the universe, and did not believe an experience that could not be formulated reasonably to be worth communicating at all. It is an important advantage of the new poetry which rose under the influence of this faith, that it was admirably fitted for its social function. By devoting itself to the experience common to all men and women of fine organization, by avoiding those personal intuitions that are not commensurable with reasonable standards, it could make an immediate appeal to all educated readers and work its effect on them. But, in studying Davenant's treatment of Shakespeare's imagery, we cannot help noticing the limitations of the new poetic method rather than its advantages, simply because so many triumphs of expression were destroyed by the adapter's hand. Davenant followed the original text gratefully enough when he was offered

What oft was thought, but ne'er so well expressed,

but, whenever Shakespeare caught for us glimpses of his own unique way of reacting to life, Davenant was not interested.

We are now going to observe how he used the pruning-hook. Let us see what the following speech of unhappy Claudio became in his text :

And the new deputy now for the duke,  
 Whether it be the fault and glimpse of newness,  
 Or whether that the body public be  
 A horse whereon the governor doth ride,  
 Who, newly in the seat, that it may know  
 He can command, lets it straight feel the spur ;  
 Whether the tyranny be in his place,  
 Or in his eminence that fills it up,  
 I stagger in : — but this new governor  
 Awakes me all the enrolled penalties  
 Which have, like unsavour'd armour, hung by the wall  
 So long that nineteen zodiacs have gone round,  
 And none of them been worn ; and, for a name,  
 Now puts the drowsy and neglected act  
 Freshly on me : 'tis surely for a name.

Davenant reduced this rich speech with its two carefully worked out similes to a bare, but straightforward, piece of information :

And the new deputy  
 Awakens all the enroll'd penalties  
 Which have been nineteen years unread, and makes  
 Me feel the long neglected punishment,  
 By such a law, as three days after  
 Arrest, requires the forfeit of my head.<sup>59</sup>

<sup>59</sup> *MM*, I, 2, 158-172 & *ML*, V, 126.

Davenant's meaning is much easier to grasp than Shakespeare's, but this advantage is gained by heavy sacrifices. Davenant's Claudio does not ponder over the reasons explaining the new governor's severity. The comparison between the governor and a rider on a new horse is omitted as well as the simile that likens the long forgotten laws to unscoured armour. The very suggestive metaphorical use of "drowsy" is unhesitatingly given up.<sup>60</sup>

In the passage where Macbeth expresses, for the first time in the drama, his sense of the moral, and vital, loss he has suffered through his murderous deed, Davenant dropped a most impressive series of metaphors, evidently because it remains puzzling after a purely intellectual analysis :

There's nothing serious in mortality ;  
All is but toys : renown, and grace, is dead ;  
The wine of life is drawn, and the mere lees  
Is left this vault to brag of.

There's nothing in't worth a good man's care,  
All is but toys, renown and grace are dead.<sup>61</sup>

Davenant was not alone to wonder at the colour metaphors in the following speech of Macbeth :

Here lay Duncan,  
His silver skin lac'd with his golden blood ;  
And his gash'd stabs look'd like a breach in nature,  
For ruin's wasteful entrance.

I saw Duncan  
Whose gaping wounds look'd like a breach in nature,  
Where ruin enter'd there.<sup>62</sup>

Dr. Johnson called them "forced and unnatural", but he suspected that Shakespeare put them into Macbeth's mouth "as a mark of artifice and dissimulation, to show the difference between the studied language of hypocrisy and the natural outcries of sudden passion."<sup>63</sup>

It is hard to say what unhappy idea led Davenant to eliminate the master-stroke in this speech :

Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder ?  
Can such things be without astonishment ?<sup>64</sup>

We next see the adapter shrinking back from a violent concrete image, expressive of spiritual shock. In his youth he revelled himself in expressions of this type. His platitudinizing treatment of the rest of the following lines is one of his major poetic sins :

<sup>60</sup> For a similar reduction see *M*, II, 3, 55 ff. & *ML*, V, 341.

<sup>61</sup> *M*, II, 3, 95 ff. & *ML*, V, 342.

<sup>62</sup> *M*, II, 3, 114 ff. & *ML*, V, 343.

<sup>63</sup> *M*, page 60, note.

<sup>64</sup> *M*, III, 4, 110 ff. & *ML*, V, 362.

What hands are here? Ha! they pluck out mine eyes.  
 Will all great Neptune's ocean wash this blood  
 Clean from my hand? No, this my hand will rather  
 The multitudinous seas incarnadine,  
 Making the green one red.

What hands are here? Can the sea afford  
 Water enough to wash away the stains?  
 No, they would sooner add a tincture to  
 The sea, and turn the green into a red.<sup>65</sup>

In his desire to give full expression to the king's bitter disappointment and nervous exasperation on hearing that Fleance has not been killed together with Banquo, Shakespeare uses two series of images. Their constituting members follow one another closely and quickly; they are gasps wrung from Macbeth's tormented spirit. Davenant, taking exception to this baroque method of working an effect through accumulation, combs out more than half of Shakespeare's images, and polishes the rest.

Then comes my fit again: I had else been perfect;  
 Whole as the marble, founded as the rock,  
 As broad and general as the casing air:  
 But now, I am cabin'd, cribb'd, confin'd, bound in  
 To saucy doubts and fears.

Then comes my fit again. I had else been perfect,  
 Firm as a pillar founded on a rock,  
 As unconfin'd as the free spreading air;  
 But now I'm check'd with saucy doubts and fears.<sup>66</sup>

We turn to Davenant's attempts to substitute primary ideas, formulated in conventional language, for Shakespeare's metaphors. It is interesting to see how often he relies on the help of words of Romanic origin in solving this problem. These words are ideal tools of sign language. Since they are cut off from their own metaphorical origin for the English speaker, they are thoroughly dead metaphors, hard and immutable counters with conventional meanings attached to them. Their elegance recommended them in the following specimens:

Were such things here, as we do speak about,  
 Or have we eaten on the insane root,  
 That takes the reason prisoner?

Were such things here as we discours'd of now?  
 Or have we tasted some infectious herb  
 That captivates our reason?<sup>67</sup>

A splendid illustration of Davenant's predilection for Romanic, abstract, and elegant expression: "discourse of" for "speak about", "taste" for "eat", "herb" for "root", and "captivate" for "take prisoner". See also:

<sup>65</sup> *M.*, II, 2, 58 ff. & *ML*, V, 339.

<sup>66</sup> *M.*, III, 4, 21 ff. & *ML*, V, 359.

<sup>67</sup> *M.*, I, 3, 83 ff. & *ML*, V, 323.

my dull brain was wrought  
With things forgotten.

I was reflecting upon past transactions.<sup>68</sup>

honours deep and broad, wherewith  
Your majesty loads our house.

Obliging honours which  
Your Majesty confers upon our house.<sup>69</sup>

and the surfeited grooms  
Do mock their charge with snores.

And, whilst the surfeited grooms neglect their charges for sleep.<sup>70</sup>

So weary with disasters, tugg'd with fortune, ...

So weary with disasters and so inflicted by fortune.<sup>71</sup>

With twenty trenched gashes on his head;  
The least a death to nature.

With twenty gaping wounds about his head,  
The least of which was mortal.<sup>72</sup>

Thy crown does sear mine eye-balls.

Thy crown offends my sight.<sup>73</sup>

What! will the line stretch out till the crack of doom?

will they succeed  
Each other still till doomsday?<sup>74</sup>

Of course, Romanic words were not the only means by which Davenant tried to tone down dynamic Shakespearean metaphors. Germanic phrases served him, too, when he fled from the expressive intensity of the Elizabethan :

And rather prov'd the sliding of your brother  
A merriment than a vice.

And so your brother's guiltiness excused,  
As if it rather might be styl'd  
A recreation than a vice.<sup>75</sup>

As we shall make our griefs and clamour roar  
Upon his death?

As we shall make our griefs and clamours loud  
After his death?<sup>76</sup>

<sup>68</sup> *M.*, I, 3, 149 f. & *ML*, V, 325.

<sup>69</sup> *M.*, I, 6, 17 f. & *ML*, V, 332.

<sup>70</sup> *M.*, II, 2, 5f. & *ML*, V, 337.

<sup>71</sup> *M.*, III, 1, 111 & *ML*, 352.

<sup>72</sup> *M.*, III, 4, 27 f. & *ML*, V, 359.

<sup>73</sup> *M.*, IV, 1, 113 & *ML*, V, 371.

<sup>74</sup> *M.*, IV, 1, 117 & *ML*, V, 371.

<sup>75</sup> *MM*, II, 4, 115 f. & *ML*, V, 148.

<sup>76</sup> *M.*, I, 7, 78 f. & *ML*, V, 335.

With bare-fac'd power sweep him from my sight, ...  
 With open power take him from my sight, ...<sup>77</sup>

did he not straight  
 In pious rage, the two delinquents tear,  
 That were the slaves of drink and thralls of sleep ?

did he not straight  
 In pious rage the two delinquents kill  
 That were the slaves of drunkenness and sleep ?<sup>78</sup>

Yet my heart  
 Throbs to know one thing : ...

Yet my heart  
 Longs for more knowledge : ...<sup>79</sup>

But I have words  
 That would be howl'd out in the desert air, ...

But I have words  
 That would be utter'd in the desert air, ...<sup>80</sup>

In the following specimens we see Davenant dealing with more elaborate metaphors. He is forced to formulate his interpretations more freely.

Ignominy in ransom and free pardon  
 Are of two houses : ...

Ignoble ransom no proportion bears  
 To pardon freely given ; ...<sup>81</sup>

For we are soft as our complexions are,  
 And credulous to false prints.

For we are soft, as our complexions are,  
 And soon a bad impression take.<sup>82</sup>

and destroy your sight  
 With a new Gorgon: ...

and behold the sight,  
 Enough to turn spectators into stone.<sup>83</sup>

And yet dark night strangles the travelling lamp.  
 And yet dark night does cover all the sky, ...<sup>84</sup>

Whose execution takes your enemy off,  
 Grapples you to the heart and love of us,

<sup>77</sup> *M.* III, 1, 118 & *ML*, V, 353.

<sup>78</sup> *M.* III, 6, 11 ff. & *ML*, V, 364.

<sup>79</sup> *M.* IV, 1, 100 f. & *ML*, V, 370.

<sup>80</sup> *M.* IV, 3, 194 f. & *ML*, V, 380.

<sup>81</sup> *MM.* II, 4, 111 f. & *ML*, V, 148.

<sup>82</sup> *MM.* II, 4, 129 f. & *ML*, V, 148.

<sup>83</sup> *M.* II, 3, 73 f. & *ML*, V, 341.

<sup>84</sup> *M.* II, 4, 7 & *ML*, V, 344.

Who wear our health but sickly in his life,  
Which in his death were perfect.

Which, if perform'd, will rid you of your enemy,  
And will endear you to the love of us.<sup>85</sup>

Unsafe the while, that we  
Must lave our honours in these flattering streams, ...

In how unsafe a posture are our honours,  
That we must have recourse to flattcry, ...<sup>86</sup>

Time, thou anticipat'st my dread exploits :  
The flighty purpose never is o'ertook,  
Unless the deed go with it. From this moment  
The very firstlings of my heart shall be  
The firstlings of my hand.

Time, thou anticipat'st all my designs ;  
Our purposes seldom succeed, unless  
Our deeds go with them.  
My thoughts shall henceforth in action rise, ...<sup>87</sup>

Each new morn,  
New widows howl, new orphans cry ; new sorrows  
Strike heaven on the face, that it resounds  
As if it felt with Scotland, and yell'd out  
Like syllable of dolour.

Each new day,  
New widows mourn, new orphans cry, and still  
Changes of sorrow reach attentive heaven.<sup>88</sup>

That of an hour's age doth hiss the speaker ;  
Each minute teems a new one.

That of an hour's age is out of date,  
Each minute brings a new one.<sup>89</sup>

The devil damn thee black, thou cream-fac'd loon !  
Where gott'st thou that goose look ?

Now friend, what means thy change of countenance.<sup>90</sup>

It remains for us to observe Davenant's procedure when he was not content to substitute interpretations in conventional language for Shakespeare's imagery, but worked images of his own into the text. Again, we begin with a key passage. When Macbeth, in the fifth act of the tragedy, receives the news of his powerful enemies' approach, Shakespeare interrupts the action for a moment, and puts a monologue into the doomed king's

<sup>85</sup> *M.*, III, 1, 104 ff. & *ML*, V, 352.

<sup>86</sup> *M.*, III, 2, 32 f. & *ML*, V, 356 f.

<sup>87</sup> *M.*, IV, 1, 144 ff. & *ML*, V, 372.

<sup>88</sup> *M.*, IV, 3, 4 ff. & *ML*, V, 374.

<sup>89</sup> *M.*, IV, 3, 175 f. & *ML*, V, 379.

<sup>90</sup> *M.*, V, 3, 11 f. & *ML*, V, 384.

mouth, the contents of which have no immediate connection with the messenger's words. The shock makes Macbeth confess the general depression, the loss of vitality, the feelings of isolation and of a wasted life, which have gained on him since the time of his first crime.

I have liv'd long enough: my way of life  
 Is fall'n into the sere, the yellow leaf;  
 And that which should accompany old age,  
 As honour, love, obedience, troops of friends,  
 I must not look to have; but, in their stead,  
 Curses, not loud, but deep, mouth-honour, breath,  
 Which the poor heart would fain deny, and dare not.

Davenant leaves out a great part of this speech, and changes the rest into a continuous chain of reasoning, adorning it with two similes of his own:

I am sure to die by none of woman born,  
 And yet the English drums beat an alarm  
 As fatal to my life as are the croaks  
 Of ravens when they flutter about the windows  
 Of departing men.  
 My hopes are great, and yet methinks I fear;  
 My subjects cry out curses on my name,  
 Which like a north wind seems to blast my hopes.<sup>91</sup>

Davenant's similes are of the most harmless and reasonable type. They make use of ideas conventionally connected with croaking ravens<sup>92</sup> and the north wind. They are dignified, well adapted to the situation. It is the comparison with the original that annihilates them. What has become of the still and deadly intensity in Shakespeare's lines!

In looking through the following quotations we find many innovations of the same simple and unassuming kind. Davenant is no longer tempted by those audacious flights which we have observed in the plays of his youth. His imagery is reasonable; we judge it too reasonable, too obvious, only because we cannot help looking at the original text.

<sup>91</sup> *M*, V, 3, 22 ff. & *ML*, V, 385.

<sup>92</sup> Shakespeare used this image *M*, I, 5, 38 ff. There, Davenant considerably weakened its effect by introducing one of his unhappy conditional clauses:

The raven himself is hoarse  
 That croaks the fatal entrance of Duncan  
 Under my battlements.

There would be music in a raven's voice,  
 Which should but croak the entrance of the King  
 Under my battlements (*ML*, V, 330).

In the first version Lady Macbeth does not hesitate one second in assuming that a croaking raven will be there at Duncan's arrival; in the second she reasons lamely that, if one were there, there would be "music in his voice."

And liberty plucks justice by the nose ;  
The baby beats the nurse, and quite athwart  
Goes all decorum.

and froward liberty  
Does Justice strike, as infants beat the nurse.<sup>93</sup>

In such a one as, you consenting to't,  
Would bark your honour from that trunk you bear,  
And leave you naked.

'Tis such as, should you give it your consent,  
Would leave you stript of all the wreaths of war,  
All ornaments my father's valour gain'd,  
And shew you naked to the scornful world.<sup>94</sup>

This supernatural soliciting  
Cannot be ill ; cannot be good : — if ill,  
Why hath it given me earnest of success,  
Commencing in a truth ? I am thane of Cawdor :  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair,  
And make my seated heart knock at my ribs,  
Against the use of nature ? Present fears  
Are less than horrible imaginings.  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man, that function  
Is smother'd in surmise, and nothing is,  
But what is not.

This strange prediction in as strange a manner  
Deliver'd neither can be good or ill ;  
If ill, 'twould give no earnest of success,  
Beginning in a truth : I'm Thane of Cawdor ;  
If good, why am I then perplext with doubts ?  
My future bliss causes my present fears.  
Fortune, methinks, which rains down honours on me,  
Seems to rain blood too : Duncan does appear  
Clouded by my increasing glories, but  
These are but dreams.<sup>95</sup>

Davenant sacrifices all the immediacy in Shakespeare's representation of the growth of evil plans in Macbeth's mind. He gets rid of the unusual, but telling, phrase "supernatural soliciting". Where Shakespeare's hero carefully explores one possibility after the other (Cannot be ill ; cannot be good), Davenant's Macbeth sums up a result (neither can be good or ill). The terrible outburst after "If good", expressive of a soul's fright that senses the horrors to which it is going to condemn itself, must give way to two cool and detached lines. Evidently, Davenant was pleased with the neat antithesis of "My future bliss causes my present fears".

<sup>93</sup> *MM*, I, 3, 29 ff. & *ML*, V, 128.

<sup>94</sup> *MM*, III, 1, 70 ff. & *ML*, V, 159.

<sup>95</sup> *M*, I, 3, 130 ff. & *ML*, V, 324.

Fortune, a traditional personification, is then introduced. The metaphorical uses of "to rain", which follow, strike us as incongruous; they represent the type of metaphor that does not permit of visualization or logical analysis. Davenant is not successful, because he fails to use these metaphors with the appropriate directness and speed. His "methinks" and "seems" isolate them, and render them too conspicuous. We cannot accept them as immediate representations of passion. Thus they attract too much, and the wrong kind of, attention, and are rejected as absurdities. The metaphor "clouded by my increasing glories", although accompanied by the chilling formula "appears", is less awkward.

We observe a few more of Davenant's simplifications:

Sleep that knits up the ravell'd sleeve of care, ...

Sleep, that locks up the senses from their care; ...<sup>96</sup>

Come, seeling night,  
Scarf up the tender eye of pitiful day,  
And, with thy bloody and invisible hand,  
Cancel, and tear to pieces, that great bond  
Which keeps me pale! — Light thickens; and the crow  
Makes wing to the rooky wood;  
Good things of day begin to droop and drowse,  
Whiles night's black agents to their preys do rouse.

Come, dismal night!  
Close up the eye of the quick-sighted day  
With thy invisible and bloody hand.  
The crow makes wing to the thick shady grove,  
Good things of day grow dark and overcast,  
Whilst night's black agents to their preys make haste.<sup>97</sup>

Davenant's treatment of the first two full lines is partly to be accounted for by metrical reasons. The metaphor "seeling" is given up; "to scarf up" is simplified into "to close up". The personification of "day" is retained; however, it is interesting to observe how Davenant avoids attributing tenderness and pity to the day. There is, indeed, no intellectual link to support this attribution: it is an arbitrary expression of Macbeth's state of mind. Davenant puts in "quick-sighted"; here, of course, the intellectual link is obvious enough, although, as an expression of Macbeth's passion, the phrase has little force. Only a poor rest of the following strong lines is admitted. The introduction of "shady grove" for "rooky wood" betrays an awakening to the virtues of what was to develop into the poetic diction of the 18th century<sup>98</sup>. Finally, Shakespeare's daring personification of "good things of day" is avoided, and, with it, the verbs "droop and drowse", replete with the power of suggestion, fall.

<sup>96</sup> *M*, II, 2, 36 & *ML*, V, 338.

<sup>97</sup> *M*, III, 2, 47 ff. & *ML*, V, 357.

<sup>98</sup> See also p. 108 "infectious herb", p. 113 "the wreaths of war" and "future bliss", p. 115 "eternal homes".

Be this the whetstone of your sword : let grief  
 Convert to anger ; blunt not the heart, enrage it.  
 Let us give edges to our swords ; let your tears  
 Become oil to your kindled rage.<sup>99</sup>

Shakespeare's series of short exhortations displeased Davenant, probably because metaphors and direct expressions follow so quickly and abruptly one upon the other. He preferred two sustained metaphors. The second of them recalls the style of his youth : it is a clever conceit, too self-conscious to compare favourably with Shakespeare's passionate imagery. Three further examples follow :

Go, prick thy face, and over-red thy fear,  
 Thou lily-liver'd boy. What soldiers, patch ?  
 Death of thy soul ! those linen cheeks of thine  
 Are counsellors to fear. What soldiers, whey-face ?  
 Go, blush away thy paleness, I am sure  
 Thy hands are of another colour : thou hast hands  
 Of blood but looks of milk.<sup>100</sup>

To-morrow, and to-morrow, and to-morrow,  
 Creeps in this petty pace from day to day,  
 To the last syllable of recorded time ;  
 And all our yesterdays have lighted fools  
 The way to dusty death.

To-morrow, to-morrow, and to-morrow,  
 Creeps in a stealing pace from day to day,  
 To the last minute of recorded time,  
 And all our yesterdays have lighted fools  
 To their eternal homes.<sup>101</sup>

As easy mayst thou the intrenchant air  
 With thy keen sword impress as make me bleed : ...  
 Thou mayst as well attempt to wound the air  
 As me ; ...<sup>102</sup>

Having studied this list of specimens we have a clear idea of Davenant's attitude towards imagery. For him its use had to be subservient to his ideals of reasonableness, easy communication, and elegance. He valued it for its ornamental effect, as a means of expressing passion, and as an opportunity for the poet to show his ingenuity. *Conditio sine qua non* for the admission of an image was the presence of a clear intellectual link between primary idea and image. Davenant excluded, therefore, images introduced for the sake of their emotional aura only, as well as those attempting to express experiences altogether beyond the reach of

<sup>99</sup> *M*, IV, 3, 229 f. & *ML*, V, 381.

<sup>100</sup> *M*, V, 3, 14 ff. & *ML*, V, 384 f.

<sup>101</sup> *M*, V, 5, 19 ff. & *ML*, V, 387 f.

<sup>102</sup> *M*, V, 7, 38 f. & *ML*, V, 391.

conventional language: the most personal and greatest things in Shakespeare's poetry.

This result is thoroughly in keeping with our observations on Davenant's methods in his earlier original dramas. His limitations were the same from the beginning to the end of his career; his positive aims underwent changes of minor importance.

At this point we are tempted to open an investigation to decide how far precisely Davenant's method is representative of Restoration poetry as a whole. We cannot load this paper with it, and conclude by expressing the opinion that his implied theory of imagery is that of the school of Dryden and Pope, whose positive achievements are merely adumbrated in his lines<sup>103</sup>.

Basel.

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<sup>103</sup> To support this view three powerful metaphorical passages from Dryden's *All for Love* (acted in 1677) may be placed here. They keep within the limits demanded by Davenant; at the same time they show that a master of the first order could write great poetry even within those limits. In the first scene of the play Serapion recalls the time when Antony still was powerful:

While Antony stood firm, our Alexandria  
Rivalled proud Rome (dominion's other seat),  
And Fortune striding, like a vast Colossus,  
Could fix an equal foot of empire here.

(*The Works of John Dryden*, ed. Sir Walter Scott and  
G. Saintsbury, Edinburgh 1882-84, V, 345.)

Alexas complains because Cleopatra clings to her love for a ruined man:

Oh, she dotes,  
She dotes, Serapion, on this vanquished man,  
And winds herself about his mighty ruins; ... (*op. cit.*, V, 346).

Dolabella has the task of informing Cleopatra that Antony intends to leave her without seeing her again. As he loves her himself he pretends that Antony was angry when he sent him:

He chose the harshest words;  
With fiery eyes, and with contracted brows,  
He coined his face in the severest stamp;  
And fury shook his fabric, like an earthquake;  
He heaved for vent, and burst like bellowing Aetna,  
In sounds scarce human — (*op. cit.*, V, 401 f).

## Reviews

*Die lautliche Gestaltung Englischer Ortsnamen im Altfranzösischen und Anglonormannischen.* Von FRITZ BESTMANN. (Romania Helvetica, vol. IX). xxxi + 215 pp. Zürich-Leipzig: Max Niehans. 1938. Price Sw. Fr. 15.

As early as 1891 J. Westphal published, as a Strassburg dissertation, a treatise of 29 pp. called *Englische Ortsnamen im Altfranzösischen*. The author made use of no less than 17 texts, including the most important chronicles, as Gaimar and Fantosme, several romances or saints' lives and the like. The collection of examples fills only 12 pages, the chief interest being devoted to a systematic phonological discussion of the material. The little book was a notable achievement for its time. Next R. E. Zachrisson, at my suggestion, took up Anglo-Norman influence on English place-names in his well-known book of 1909, but he approached the problem from a different angle, and derived his material chiefly from official English documents, such as Domesday Book, Pipe Rolls and the like. His aim was to study the influence actually exercised by Anglo-Norman on the forms of English place-names. Dr. Bestmann has taken up for a full treatment on modern lines the subject first dealt with by Westphal.

In his book the material fills more than 100 pages, and the author says p. 2: "Die Hauptsache bleibt immer das gesammelte Material." Yet only the material from the eastern and southern counties collected is published. The list of sources used is really imposing and the full information on authorship, provenience, date, manuscripts etc. of each text given is important. The systematic treatment of the material is valuable. There is no doubt that Dr. Bestmann's book marks a great stride forward in comparison with its predecessor.

In the Material names are arranged by counties. This is an advantage, but the identification of names is not always easy. There are in fact not a few names that are incorrectly identified in the book. Several names in Gaimar come directly or indirectly from the Anglo-Saxon Chronicle (ASC), which contains many names of doubtful identification. Dr. Bestmann in several cases accepts identifications now generally abandoned, thus for *Winberge* 116 (*Wicganbeorg* ASC 851), *Carrum* 116 (*Carrum* ASC 833), *Aclie* 185 (*Aclea* ASC 857), *Elbrithestaine* 192 (*Ecgbryhtes stan* ASC 878), *Wodnesberghe* 195 (*Wodnesbeorg* ASC 592), which are certainly not Wembury Dev., Charmouth Do, Ockley Sr, Brixton Deverill Wilts, Wanborough Wilts respectively. For a full account of these see Mawer in *Anglica*, Brandl-Festschrift. In these cases the author should have pointed out the Old English source of the forms. *Dorkecestre* 117 is Dorchester in Oxf, not that in Dorset, while *Dreitecestre* 174 is Dorchester in Dorset, not that in Oxf. *Seletun* 202 (*Seletun* ASC 779) cannot be Silton, as proposed in Plummer's edition; I suggest in my *Dict. Engl.*

Place-names that it may be an earlier form of Selby. *Hailesdun* and *Ringhemere* 182 f. are not Hollesley and Rushmere Suff., but Hellesdon Norf (see Dict. Engl. Place-names) and Ring Mere, a small lake in East Wretham, Norf. Bradeston and Braydeston, given as two different places (165), are spellings of the same name. *Boslentone* 137 is hardly Bilsington in Kent. Bolington Lincs has been suggested, but the author has found no such place. The correct form is Bullington. It seems improbable that *Sixwalt* 173 can be Southwell in Notts. Could it be Stixwould or Sixhills Lincs? On p. 118 *Antioche la cite* is given, apparently as an example of Tarrant Rawston Do, which is sometimes called *Tarente Willelmi de Antioche* in early sources. In the passage quoted the city of Antioch in Syria is meant. I add that *Chilterne Langele* 133 is more correctly *Childerne Langele* 'the children's Langley' and does not contain the name Chiltern, though it was sometimes erroneously associated with it.

Apart from mistakes of this kind the material is valuable, and English place-name study owes Dr. Bestmann a debt of gratitude for having made it easily accessible. It is true the value of the material varies somewhat. It is very useful to have the interesting lists of forms under names such as Canterbury, Salisbury, Dover etc. For many names, however, only an isolated example has been found, and when, as is not rarely the case, the form tallies exactly with that normally used in contemporary English sources, there is not much to be learnt from it. Also I do not quite see the point of including purely French "surnames" added to names of English places, even though these have occasionally become names of the places by themselves, as in the case of Courtenay 103, Helions 121. Examples are Fitzwalters-Shenfield 120, Stansted Mountfichet 122, Mowbray-House 200. These are hardly English names of places in French texts.

Etymologies are generally taken from the volumes of the Place-name Society or from my place-name Dictionary. An unfortunate exception is that for Brentford 164, explained as containing OE *braegen* 'brain'. If Silton is *Seletun* in Gaimar and ASC, its source cannot be OE *scylftun* (p. 202), but the identification is erroneous. There are some minor errors here and there, partly mere misprints, as *Hengestinga's tūn* for *Hengestingatūn* 110, *Turnellis* for *Furnellis* 133, OE *þeot* 'people' for *þeod* 155, 'clocks' pool' for 'cocks' pool' 198.

In the introductory treatise (pp. 1-100) the Lautlehre (pp. 20-83) claims the chief attention. Starting from the various Old English sounds the author briefly discusses their development in English and the history of corresponding or similar French sounds. The forms of English place-names found in French texts are then examined in the light of the information thus collected. The rather full survey of place-name elements (pp. 83-100) seems less important.

The author hints that an examination of English place-names in OFr texts is of value for English and French sound-history, yet we are told on p. 2 that the chief aim has been to collect material which may be of use for English place-name study. I should have thought that the chief aim

would have been to throw light on French sound-history. While gratefully acknowledging the debt Anglicistic study owes to Dr. Bestmann, I think it must be said that the material collected is rarely if ever of importance for etymological purposes, as the forms are on the whole later than those found in purely English sources. It is a considerable advantage to have the forms of place-names in French sources discussed and judged by a competent Romance scholar, for they are not easily interpreted by Anglicists. But I must give it as my opinion that the problems are hardly put sufficiently clearly in all cases, and I think many readers will find that they do not get all the information they need. Thus one looks in vain for an explanation of such an important form as *Douvres* for Dover in § 24.<sup>1</sup> The spelling *ie* for long close *ē* is not explained in § 36. The spelling *oi* in *Hoiland* and the like (§ 23) is not discussed.

The author's mastery of English sound-history is not complete. The paragraph on OE *ā* before nasals is not a success. OE *ā* before nasals did not develop differently from *ā* in other positions. What is said here partly belongs to § 9 (OE short *a* + nasal). In § 25 (OE *o* before nasals) the only examples are *London* and *Northumberland*, which have OE *u*. The interchange of *a* and *e* in *Thanet* (§ 9) and *Gravesend* (§ 15) is very likely due to an English dialectal variation. *Thanet*, by the way, is usually *Tenet* in Old English. *Rochester* (§ 27) is OE *Hrofes-ceaster* and does not contain OE *ow*. *Kempsford* (§ 61) has velar *c*.

Some other minor slips or inadvertencies might be discussed. I mention that *Bervich* for York (p. 7) is surely due to confusion with *Berwick* in Northumberland, not with *Berwick* in Bucks (non-existent?), and that a form such as *Chenaresburg* for *Knaresborough* (p. 24) is not an instance of *ken* for *kn*, if the first element is OE *Cēnheard*, as stated p. 199. Gaimar's curious *Ewuldre* for OE *Apeldor* can hardly be due to a change of *p* into a fricative (p. 49). Apparently Gaimar misread *p* in the name as the OE symbol for *w*, which resembles a *p*.

It is to be sincerely hoped that Dr. Bestmann will soon be able to publish the remainder of his material, as he promises he will do. Anglicists owe him a debt of gratitude for what he has already given them.

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<sup>1</sup> It cannot be looked upon as certain that *Douvres* is an adaptation of Engl. Dover (OE *Dofras*). It may be the old Gallic form *Dubris*, independently preserved on the other side of the Channel. Or else *Douvres* may have been transferred to Dover from the etymologically identical *Douvres* in France (one in Seine et Marne, one in Calvados; cf. Gröhler, p. 138). P. 56, footnote 2, Dr. Bestmann himself explains the *-s* in *Douvres* from the ablative ending in *Dubris*.

*Fifteenth Century Translation as an Influence on English Prose.*  
 By SAMUEL K. WORKMAN. (Princeton Studies in English, 18.)  
 210 pp. Princeton: Princeton University Press. 1940. \$2.00.

As the title indicates, this work deals with the influence of translation on the structure of English Prose, not so much from a grammatical point of view, as from the point of view of style, which the author defines as syntax and rhetoric, and though it is at times difficult to keep the two apart, yet the main emphasis in this work may be said to be on style.

In the first chapter Workman examines first of all Lady Margaret Beaufort's *Imitation of Christ*, a translation from the French. Quotations of parallel passages show how close the translation was, and also how this French translation itself already contained all the stylistic traits of the Latin original. To this sort of translation the author applies the name of 'stencil translation'. As another instance of stencil translation he adduces Caxton's translation of Alain Chartier's *Curial*, which in its turn had been translated from the Latin. It is easy to see to what an unusually high degree Caxton's prose style in this translation was influenced by the original, and how different is the style of the *Curial* from that of the *Mirrour of the World* or *The Four Sons of Aymon*.

Another clear illustration of the subordination of the translator's own style to that of his original is apparent from three independent translations of the Latin 'Revelations' of Saint Birgitta. This naturally leads the author to prove how a man's style may show a distinct improvement under the influence of his original. For this purpose he chooses passages from Edward of York's *Master of the Game*, a translation of *Le Livre de la Chasse* by Gaston de Foix. Edward's own prose is 'neither plain nor lucid', that of the translation is at least relatively clear. The fourth text examined is *The Life of St. Katherine of Siena*; in which the style of the original English Prologue falls far below that of the Life itself, which was translated from the Latin.

The result of the examination may be summed up as follows: under the influence of foreign prose — mainly Latin and French — English style grew from shapeless inconsistency to lucidity and clarity. The various passages which the author has selected to illustrate the various patterns of style, both English and foreign, are aptly chosen and fully prove his thesis.

In the second chapter Workman deals with the stylistic characteristics of the original prose of the transition period: its *naïveté*, its use of anacolutha, its lack of logical consistency, its paratactic structure, etc. At the same time he shows how the unit of composition is broadened towards the end of the period (c. 1460 or 1470), which is manifest from two things: the change from a simple and uniform to a complex and varied structure, and the elimination of inconsistencies of logic.

The third chapter treats of translated prose. In it the author stresses the importance of the fact that of the 69 books identified by him out of the 74 printed in the fifteenth century, only 11 were originally written in

English, and that there are no original works in English from 1405 to 1470. Now French prose, though by no means so mature as Latin, was by 1400 far ahead of English, and two-thirds of the French works had in their turn been translated from Latin originals. So it is not surprising that the two main influences on the structure of English prose in the fifteenth century were that of French and predominantly that of Latin.

In the next chapter, dealing with the difference between the theory and practice of translation, the author shows how the promise not to give a word for word translation is most often belied by the practice actually adopted, which was in fact to keep as close to the original as the genius of English syntax permitted. This is even more clearly visible from the fifth chapter with its striking conclusion that in seven-eighths of the translated prose the basic structure is derived from the original.

In the last two chapters parallel passages show the effects of close translation on the consistency of construction in relatively short sentences and in the composition of periods and paragraphs.

The author rightly concludes his work with the remark that the influence of translation on the style of English is clearly felt, and that the practice of close translation imparted maturity to English style, both through the process itself and through the circulation of translated prose.

An appendix of some 30 pages mentions all the fifteenth century prose translations and their sources. The only translation from the Dutch during this period (*Reynard the Fox*) is not examined in detail, but its influence cannot have been very great in comparison with that of the numerous Latin and French examples.

The work forms a valuable contribution to our knowledge of the enormous debt which the Germanic languages in general, and English especially, owe to the culture of Rome and France, a debt which for a somewhat later period was so clearly shown in another field by Professor Lathrop's *Translations from the Classics into English from Caxton to Chapman* (1933). It is therefore to be hoped that it will receive due attention from scholars in this domain. There is, however, one fact which, we regret to say, will prevent some from perusing the work, namely the form in which it was produced. It is a planographic reproduction of the Author's typescript. This mode of reproduction may have the advantage of cheapness, but it must be stated that even the worst print is better than this. It was not only a great strain on the reviewer's eyes, but apparently also on the author's, for the number of textual errors is too great for a work of this kind. The symbols þ and ȝ especially have fared ill and have frequently dropped out. We hope that this mode of reproduction will speedily be discontinued.

*Der Einfluss des Rationalismus auf die englische Sprache.*  
 Beiträge zur Entwicklungsgeschichte der englischen Syntax im  
 17. und 18. Jahrhundert. Von MARIANNE KNORREK. (Sprache  
 und Kultur der Germanischen und Romanischen Völker. A.  
 Anglistische Reihe. Band XXX.) xiii + 128 pp. Breslau:  
 Pribatsch. 1938. RM. 7.—.

This little treatise is in many ways a model of what the historical study of English syntax should be. The author has traced the gradual changes in syntactic usage that reveal themselves on a close examination of seventeenth and eighteenth century texts, from the language of everyday life as found in comedies and in the dialogues of novels, through that of sermons, letters and diaries, to that of scientific prose and of poetry. Without aiming at exhaustiveness — a number of points have been reserved for later treatment — she has arranged the phenomena studied under two main heads, which one might, perhaps, denote as I. *overstatement* (A.1. "Das sprachliche Ausdrucksmittel der Funktion ist übercharakterisiert." — 2. "Für eine Funktion sind mehrere Ausdrucksmittel vorhanden."), and II. *understatement* (B.1. "Die Funktion wird nicht zum Ausdruck gebracht, obwohl eine Form dafür vorhanden ist." — 2. "Für die Funktion fehlt das Ausdrucksmittel oder wird erst geschaffen.")

Under A.1. the author discusses the phenomena of a) double negation; b) double comparison; c) repetition of the subject, the object, the conjunction *that*, and other parts of the sentence; d) the development of conjunctions combined with *that*. With the help of abundant — but never redundant — quotations it is shown how these symptoms of 'over-characterization' are gradually reduced in frequency, until towards the end of the eighteenth century — or sometimes earlier — the conditions of modern usage are reached. This is followed by a discussion of three cases where for one function more than one form of expression was available: a) relative pronouns; b) the use of *thou* and *you*; c) periphrastic *do*. Here usage gradually assigns to each form its own peculiar function, so as to avoid or at least reduce the overlapping found at the beginning of the period.

Next in order, B.1. deals with a) ellipsis of the subject; b) the cases of personal pronouns (the use of the nominative for the oblique form, and vice versa); c) the same, with respect to relative and interrogative pronouns; lastly, B.2., with a) adjectives with adverbial function; b) the *ing*-form with passive function (*the cup is filling*); c) the passive use of the infinitive; d) the neuter possessive pronoun. In this second part it is largely a matter of the supplying of deficiencies. The effect of the two processes combined is, roughly speaking, one of levelling.

Before discussing the author's general conclusions, something may be said on a few matters of detail.

P. 44. *Worser* and *lesser*. Examples are promised from poetry, but those given only contain *lesser*. I doubt whether *worser*, as the author asserts, is still used in modern colloquial speech. According to the OED, "in modern use, it is partly a literary survival

(esp. in phrases like *the worser part, sort, half*), partly dial. and vulgar." — P. 46, 1. 8 fr. b. 'Subjektiva': read: 'Substantiva'? — P. 48. In *the old woman she was drunk* (Pepys), *woman* may have been pronounced with a rising intonation and followed by a brief pause, so that the first words are equivalent to *as for the old woman*, ... The same thing applies to most of the other examples in this section. — An example of the repetition of a subject-pronoun is given by Kruisinga, *Handbook*, Part II, 3, § 2418: *He was not going to be a snuffy schoolmaster, he* (George Eliot, *The Mill on the Floss*, II, ch. I)<sup>1</sup>. — P. 50. The two examples under e) (at the top of the page) seem to me misinterpreted. In that from Butler, *But gentle Truha into th'thing He wore in's nose convey'd a string*, *He* is the subject of the adjective clause (*the thing which he wore in his nose*). In that from Goldsmith, *She Stoops to Conquer*, Act IV (not II): *This, your house, fellow, it's my house*, the printing obscures the fact that we really have two sentences: *This your house, fellow! It's my house*.<sup>2</sup> In neither example do we have "Doppelsetzung des Subjekts." — P. 53, bottom. The first quotation from Sterne: *For I can truly say, that from the first hour I drew my breath in it, to this, that I can now scarce draw it at all, ...* is also misinterpreted: the second *that* (= *at which*) refers to *this*; it is not a case of "Doppelsetzung der Konjunktion *that*." — P. 57. *In that* (= *since, because*) is still current in present-day English. — P. 76. *As sometimes happens* (with omission of *it*) is still common in present-day English. — P. 77, ll. 11-12. In the quotation from Bunyan: *Now as he stood looking and weeping behold three shining ones came to him, behold* is an imperative, equivalent to *lo!* There can, therefore, be no question of ellipsis of a subject-pronoun *he*. — P. 78. Surely modern English possesses a genitive besides the 'common case'? — P. 82, bottom. Tony Lumpkin's *She'd make two of she* may, perhaps, be put down to dialect, and John Gilpin's *so you must ride On horseback after we* (rhyming with 'three') to the same source, drawn on for humorous effect. Cf. OED i.v. *she*, 4, and *we*, 3. — Pp. 84-6. *You and I* instead of *you and me* is by no means extinct; cf. Jespersen, *MEG* V, 9.76, 21.33 and 24.15. — P. 100. *Lordmayor*, read (or rather print) *Lord Mayor*. — Pp. 104-7. What is said on the origin of the construction *the cup is filling* is now 'überholt' by Mossé, *Histoire de la forme périphrastique* (1938). — P. 110. "Das englische Passiv is done ist zweideutig" should have been put differently. In a sentence like *When all the work was done they went home* the predicative past participle denotes resultant condition; when the idea of action predominates, as in *All the work is done by our own people*, we have a passive voice. — P. 116, middle. Could *it* in the quotation from Locke be a dative? — P. 123. T. H. Lawrence is probably a contamination of D. H. Lawrence, the novelist (who is meant) and T. E. Lawrence of Arabia. — There are a fairly large number of misprints, both in English and in German words, most of which are not, however, of a serious nature.

Not content with tracing the changes enumerated above, Dr. Knorre has related them to the social and intellectual tendencies of the seventeenth and eighteenth centuries, and what she has to say on this point sounds eminently reasonable. Generally speaking, the changes in the language during the period reflect the change from Elizabethan freedom and exuberance to Augustan rationalism. A curious parallel to her argument is furnished by a little book by F. W. Bateson, *English Poetry and the English Language: an Experiment in Literary History* (Oxford, 1934), not included in her bibliography. Bateson attempts to relate the changes in English poetry to the changes in the kind of language in which successive

<sup>1</sup> Dr. Knorre's otherwise well-filled Bibliography contains neither Kruisinga's nor Poutsma's grammatical works. Among the texts examined, one misses the Letters of Dorothy Osborne.

<sup>2</sup> As printed in Kruisinga's edition (Utrecht, 1927).

poems have been written. He describes the English language of the first half of the seventeenth century as especially favourable to poetic ambiguities, and as connotative rather than denotative; hence, among others, the Metaphysical School. After 1650 the 'mathematization of language' sets in. "To the metaphysicals the claims of the individual had been paramount; the standard was sincerity. To the Augustans language was primarily a social instrument and the test was intelligibility." Hence Dryden and Pope. Thus changes in poetry are related to changes in the language; "and it is these changes of language only that are due to the pressure of social and intellectual tendencies."

Thus briefly formulated, it might seem as if these authors reduce the complexity of cultural and linguistic development to a simple formula, a procedure that vitiates a good deal of speculation on such matters. That the author of the treatise under review is guilty of no such over-simplification will be apparent from the following passage:

Wenn wir also die Sprache einer bestimmten Kulturepoche untersuchen, so müssen wir mit einem gewissen Bestand von Formen rechnen, der seinen Ursprung noch dem Einfluss einer früheren Zeit verdankt, und von diesen die neuauftretenden Bildungen sondern, von denen wiederum zu erweisen ist, ob sie einer veränderten Kulturentwicklung ihr Dasein schulden oder durch andere Ursachen bedingt sind. Zeigt sich in ihnen dieselbe Entwicklungsrichtung, die sich auch in der geistigen Bewegung der neuen Epoche bemerkbar macht, so liegt es nahe, darin den Einfluss eines veränderten Kulturlebens zu sehen<sup>3</sup>), ganz besonders aber dann, wenn wir in einer anderen Sprache während der gleichen kulturellen Entwicklung eine entsprechende Veränderung des Sprachbaus wahrnehmen können. (P. 3.)

Dr. Knorrek has also investigated what contemporary grammarians had to say on the various syntactic features discussed by her. To those who have been treated to jeremiads on the pernicious influence of these people, it is reassuring to find that in every case the change in question took place independent of their censures, often before the phenomenon had attracted their attention at all, sometimes even, as with the progressive passive, in the teeth of their disapproval. "Der Sieg der Form *is being done* über ihre Nebenbuhler *is doing* ist daher ein herrlicher Beweis dafür, dass sprachliche Veränderungen weniger auf dem künstlichen Eingreifen von Sprachmeistern beruhen, als vielmehr durch das unbewusste Einwirken der Tendenzen des jeweiligen Zeitalters, so wie sie sich in dem menschlichen sprachschöpferischen Geiste kund tun, hervorgerufen werden." (Pp. 111-2.) If prescriptive grammarians are of so little practical importance, we may as well set our hearts at rest about them.

Groningen.

R. W. ZANDVOORT.

<sup>3</sup> Cf. Dr. Stamm's article on Davenant and Shakespeare.

<sup>7</sup>) Was natürlich andere Ursachen, die mit dazu beitragen, nicht ausschliesst.

### Brief Mention

*Chaucer's Treatise on the Astrolabe*, MS. 4862-4869, of the Royal Library in Brussels. By Dr. P. PINTELON. xiv + 127 pp. (Rijksuniversiteit te Gent, Werken uitgegeven door de Faculteit van de Wijsbegeerte en Letteren, 89° Aflevering.) Antwerpen: De Sikkel; 's Gravenhage: Martinus Nijhoff. 1940.

The present edition is a tribute to the memory of a young Belgian scholar who died while on military duty in a motor smash in 1939. The preface has been written by Prof. van Langenhove, Pintelon's former supervisor. The book opens with a brief discussion of the different editions of Chaucer's *Astrolabe*, followed by a few lines devoted to date and authorship (the mere acceptance of the general view without any commentary or statement of facts), a very short paragraph on the sources and a still shorter item on *Allusions to the Astrolabe*, where the reader is merely referred to Caroline F. E. Spurgeon's *Five Hundred Years of Chaucer Criticism and Allusion*, and to some minor references to the *Astrolabe* in literary works. The first section of the book ends with a paragraph on the *Subject-matter of the treatise*, which is simply bibliographical and deals with everything but the subject-matter itself. The next chapter is more elaborate and valuable. It contains the description of the 22 MSS, with a table of these (in which the Brussels MS is wrongly cited as MS 1561), in which a version of Chaucer's *Astrolabe* is to be found and an elaborate study of the relation of the MSS, among which the place of the Brussels version is duly emphasized as belonging to the same group of MSS as A (MS Cambridge, University Library, Dd. 3.53), C (Rawlinson, D. 913), i.e. "the best, at least the most immediate representatives of Chaucer's own version." Then follows a brief section on the *Orthography*, to which a list of *Graphical variants in MS X* (i.e. the Brussels MS) is appended. Two pages are devoted to the punctuation of MS X, "the convincing way in which it is handled ... shows that the scribe must have mastered the difficult art of writing a text as it is spoken (*sic!*); or else that he copied his work from a very good original." Two more pages deal with the grammar and a few others with some "characteristic features of the prose of the *Astrolabe*". Then follows a list of *Variant readings* "collected from the prologues of 17 MSS." Its "chief purpose is to collect data for determining the relation of the MSS." And the book ends with a large section devoted to *Texte (sic) critical notes, Additional notes*, a very incomplete *Alphabetical word-list*, and last but not least, indeed the most valuable part of the book, the facsimile edition of the Brussels version of the *Astrolabe*.

This short description of the work will give some idea of its qualities and shortcomings. Such posthumous works, however pious their aim may be, are sometimes apt to do more harm than good to the memory of their authors. I feel sure that were Dr. Pintelon still alive he would have revised the present edition thoroughly. He would have corrected the careless writing which too often mars this book, revised and enlarged the altogether insufficient section on *Grammar*, supplied a transcription of the MS, of which he spoke in his *Principles of the edition* and for which I have looked in vain, and regrouped his notes. In sum, the present edition gives the impression of something immature, a rough draft of what might otherwise have been a great book. — S. D'ARDENNE.

*Frank Buchsers amerikanische Sendung 1866-1871. Eine Chronik seiner Reisen von H. LÜDEKE.* 136 S. Mit 94 meist seitengrossen Abbildungen in Kupferdruck. Basel: Holbein-Verlag. 1941.

The Swiss painter Frank Buchser (1828-1890), who spent five years in America shortly after the cessation of the Civil War, has left a good many pictures, portraits and sketches representing characteristic features of the American landscape and well-known figures from public life. Most of this work is preserved in the Basel Art Gallery and other Swiss collections, and it has now found a sympathetic interpreter in Professor Lüdeke, who possesses all the qualifications necessary to judge and elucidate Buchser's work in its pictorial as well as its cultural and historical aspects. The reproductions combine with the eminently readable account of the artist's activities to throw many interesting sidelights on an important phase of American history, when Negro slavery had just been abolished, and before the Red Indians had been finally deprived of their liberty of movement. In all respects a valuable publication. — Z.

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*Linguistic Theory and the Essence of the Sentence.* By K. F. SUNDÉN. (Göteborgs Högskolas Arsskrift XLVII. 1941 : 5.) 42 pp. Göteborg: Wettergren & Kerbers Förlag. Pris Kr. 4:—.

After having considered various definitions of the sentence and found them wanting, the author proposes his own, which runs thus: "A sentence is a portion of speech that is putting forward to the listener a state of things (a thing-meant) as having validity, i.e. as being true." We agree that this is "a definition wholly different from the one given by Gardiner." — Z.

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# Victorian Poetry in Modern English Criticism

Literary criticism of the post-war period has dealt with Victorian poetry to such an extent that H. Read, in 1936, could say that the poets of the second half of the last century had been 'fully estimated, and their influence, if not exhausted, was predictable'<sup>1</sup>. The student of this literature will agree with this statement, as far as it does not extend beyond the limits of the period in which we live, and therefore the attempt at a survey of this chapter of English criticism will not seem premature. At the same time a study of this kind may not only show us various aspects of Victorian poetry as represented by the different trends of modern criticism, but it may provide us with some valuable information about certain tendencies in modern spiritual life in general, since criticism to a certain extent reveals the mind of its author.

Most of post-war criticism on Victorian poetry is to be found in the literary periodicals of the period, especially in *The Criterion* and in *The London Mercury*. The critics publishing their opinions in the first of the two are almost unanimous in complaining of what is now called 'wordiness', 'lavish outlay in words', 'labyrinthine', now 'verbose', 'accumulation rather than development', 'superfluous embroidery', or 'meandering'. By these epithets they express their disapproval of a sort of verbal decoration that is judged superfluous and of an epic looseness in the conduct of the story contrary to modern principles. Sturge Moore says with regard to Hopkins, who in this respect is one with the Victorian poets:

Opulence and abundance are divine virtues in poetry, but they should never seem facile or more on the surface than profoundly ingrained.<sup>2</sup>

He suspects Hopkins' profusion of expression to be rather a superficial sort of variation than decoration necessary to the meaning of the poem. The same critic, on a different occasion<sup>3</sup>, compares the conduct of the story in the three versions of the legend of Tristram by Tennyson, Swinburne, and Arnold. *The Last Tournament* he briefly calls 'the stuffiest of labyrinthine palaces, wherein all decoration falls more and more hopelessly out of place'. Picturesque details added to a loosely constructed plot offend the poetic principles of the modern reader. *Tristam of Lyonesse*, too, is blamed for its 'luxuries', the 'dreamlike inconsequencies' and the 'constant repetitions' in the telling of the story and the drawing of the characters. To the deficiencies of both poems Sturge Moore opposes 'the instinct with the genius for form, for the avoidance of waste, extravagance, and caprice' which distinguish Arnold's poem. He praises its clear dramatic

<sup>1</sup> *A Defence of Shelley etc.*, 1936, p. 315.

<sup>2</sup> *The Criterion*, July 1930, vol. 9, Nr. 37.

<sup>3</sup> *The Criterion*, Oct. 1922, vol. 1, Nr. 1.

composition, which aims at being 'direct, composed, effective'. However he does not see this demand completely fulfilled by this poem. From his clearly defined position a poet who has adopted the classical laws of form criticizes Victorian poetry.

A problem of deeper interest was brought into the discussion of the Victorian poets by T. S. Eliot, who demanded that the different forms of poetry should be carefully observed and distinguished by the poet. He laments the negligence and disregard of this clear distinction shown by the Victorians, and he strongly doubted for instance Tennyson's gift for narrative:

For narrative Tennyson had no gift at all ... He is only stating an elegiac mood ... It is not that in *The Princess* he tries to tell a story and failed: it is rather that an idyll protracted to such a length becomes unreadable.<sup>4</sup>

In *The Princess* and in *Maud* Tennyson has mixed four poetic forms: the idyll, the elegy, the narrative poem, and drama. He therefore wrote poems contradicting the classical law of unity of literary form. Eliot excepts only one of the long poems from this indictment: *In Memoriam*, for which, in the same essay, the following praise is found: the poem excels in keeping 'the unity and continuity of a diary, the concentrated diary of a man confessing himself'. Strict attention paid to the unity of the poetic form added to a condensed narrative and, as will be shown in its proper place, a third element account for this favourable judgment.

Abercrombie, a poet and critic like Sturge Moore and Eliot, estimated the poetry of Browning from the point of view of the classical dramatist<sup>5</sup>. He stresses the 'characteristic thinking' of the men and women soliloquising in *Dramatis Personae*. Only through the medium of a dramatised character could Browning express genuine ideas and feelings; otherwise he was a poet who depended too much on the shallow philosophy of his age, 'a backwater philosopher'. Like Shakespeare and Chaucer, Browning is a dramatist whose characters do not propagate his own thoughts, but who pronounce their own sentiments and ideas. The clear distinction between the author's personal opinions and those required by the dramatic situation has always been one of the most important laws of classical art. Browning obeys it and consequently is admitted into the group of the great dramatic poets.

Rostrevor Hamilton, in an essay in *The Criterion*<sup>6</sup>, the literary review of the classical trend of English criticism, discussed Rossetti's poetry from a similar point of view. He regrets that this poet did not develop his 'acute sense of drama'. Instead, the bulk of his literary work suffers from an abundance of 'perfumed ornamentation' and from the 'playing with the bright jingle of words'. Some of his ballads, however, such as *Sister*

<sup>4</sup> *Essays Ancient and Modern*, 1936: *In Memoriam*, p. 180.

<sup>5</sup> Robert Browning, in *The Great Victorians*, ed. by H. J. and H. Massingham, 1932, vol. I.

<sup>6</sup> *The Criterion*, June 1928, vol. 7, Nr. 4.

*Helen* and *Rose Mary*, are distinguished by the absence of 'superfluous embroidery', by 'condensed passion' and 'restrained richness': 'the sequence of the narrative is direct and the outline clear'. In *The King's Tragedy*, for example, 'the stern strength of the old ballad' is preserved. Thus the rapid sweep of the narrative saves at least some of Rossetti's poems from a general condemnation.

In his early criticism T. S. Eliot made more fundamental problems responsible for the fact that Victorian poetry did not satisfy the reader any longer. In *The Sacred Wood* he blamed Swinburne for having fostered an impure kind of poetry. The musical quality of his verse is not primarily poetic. In an essay published in *The Chapbook* he extended this criticism to the whole body of lyrical poetry written since Dryden's death, and he had his eye specially on Tennyson when he said: '"Verbal beauty" is probably never, in literature, a beauty of pure sound'<sup>7</sup>. In these two essays Eliot followed the nature of impure poetry to its source and came to the conclusion that Swinburne's poetic diction, above all, had lost contact with the fact or the object it expresses:

It is, in fact, the word that gives him the thrill, not the object ... the meaning is merely a hallucination of meaning, because language uprooted, has adapted itself to an independent life of atmospheric nourishment.<sup>8</sup>

Poetic diction separated from real life and experience tends to become a tuneful string of words without a definite meaning, an exaltation of verbal sound.

Eliot, in his essay on Andrew Marvell, formulated this criticism more precisely, extending it to the poetry of Morris. Referring to a song from *Jason* he says:

The effect of Morris' charming poem depends upon the mistiness of the feeling and the vagueness of its object ... the effect of Marvell's upon its bright, hard precision ... The emotion of Morris is not more refined or more spiritual, it is merely more vague.<sup>9</sup>

What Eliot calls vagueness is the irrational character of the poem, the predominantly emotional and musical quality of Victorian poetry. The charm of the poem fades away under the hard grip of his cool rational criticism. To this 'weakening and demoralising' poetry Eliot opposes 'the bright hard precision' of the metaphysical poets of the 17th century, whose verse contains a powerful statement or description, the immediate expression of an experience that can be not only vaguely felt but clearly seized and understood in its meaning. The ideal of this kind of poetry is 'tough reasonableness under a slight lyric grace', which means that it is diametrically opposed to that of 19th century poetry.

In these fundamental essays by Eliot and Sturge Moore Victorian poetry forms a link in the chain of English lyricism after Dryden. Both

<sup>7</sup> *The Chapbook*, April 1921, Nr. 22.

<sup>8</sup> *The Sacred Wood*, 1920, p. 136.

<sup>9</sup> T. S. Eliot: *Homage to John Dryden*, 1924, p. 41.

critics see it as a part of the romantic movement and oppose to it classical poetry between Donne and Dryden. Sturge Moore, like Eliot, condemns the theory formulated by Coleridge, that music is the supreme aim of poetry.<sup>10</sup> This opinion he calls an 'eccentricity' of the 19th century and praises in its stead the qualities of 'highly composite works' following, in the last instance, the laws of reason.

Intelligibility is the purpose of language, therefore reason must be the central virtue of literature.

There is no need of looking for a definition of poetry more hostile to that in Shelley's *A Defence of Poetry*, which, on a more modest scale, was still accepted by the Victorians. Besides, romantic poetry in the widest sense of the word had been a poetry of confession, and this personal element in the work of art, too, was disapproved of by modern criticism of the classical trend. This is the objection of Sturge Moore:

Personal bias in the artist means defect in the work, a lack of freedom to perceive and shape in some direction ... By shortcoming alone can his work betray his personality, his unnecessary likes and dislikes, all his meanness.<sup>11</sup>

An essay on Landor written by R. Aldington in 1924 may be quoted as a last typical instance of modern classical criticism. Opposing 'the weak emotional poet' Arnold to Landor, who has been strangely neglected by modern criticism, he says:

Landor is never verbose. Harsh, over rapid, too condensed, too allusive, too diaphanous, perhaps, but never dull, never diffuse ..., never vague or turgid.<sup>12</sup>

The contrast between modern criticism and Victorian poetry cannot be rendered in a more concentrated manner than by Aldington's epithets 'condensed and diaphanous' and 'vague and turgid'. Eliot, Sturge Moore, and their disciples in criticism reflect, to a certain extent, the spirit of the neo-humanistic movement in modern literature and art. They apply to Victorian poetry laws which demand concentrated expression, a clear outline, and a mainly rational subject. They are far from estimating the poem as a work of art following the tastes and personal laws of the author, they refuse poetry vibrating with the poet's personality and private emotions. A tone of stern judgment and intolerant dogma lingers in their criticism. This severe classical attitude need not necessarily mean, as we have noticed now and again, a rejection of Victorian poetry in special cases; when the poem, like *In Memoriam* or Landor's *Hellenics*, or *Dramatis Personae*, some of Rossetti's ballads or Arnold's *Tristram and Iseult*, fulfilled the demands of classical art, then it was admitted to the number of acknowledged poems. It is to be noticed, however, that most of these appreciations

<sup>10</sup> *The Criterion*, Oct. 1922, vol. 1, Nr. 1.

<sup>11</sup> *Ibid.*

<sup>12</sup> R. Aldington: *Literary Studies and Reviews*, 1924, p. 150.

date from the second half of the twenties; in the first half classical criticism was much more orthodox. Perhaps its principles were too general to do justice to the true merit of single poems. Some of these criticisms, too harsh and too general in their first form, have been modified or softened since.

Criticism following these lines subsisted well on into the fourth decade of our century; its important phase however is marked by the essays of Eliot and Sturge Moore in the early twenties. From the middle of that decade a new school of criticism gained ground quickly. It no longer starts from classical and rational principles of form, but it centers in the study of the poet's soul and the forces of his time by which it is influenced. The poem, for this kind of criticism, is not an object resting in its own perfection and from which the personality of the author has completely withdrawn, but is considered as a creation in which the mind and the soul of the artist survive, and which cannot be completely appreciated and understood without knowledge of the structure of the poet's soul. This kind of criticism does not primarily judge the poem, but tries to understand and explain its qualities and deficiencies. Freud's theories and, in England, the research-work done by I. A. Richards and R. Graves on the process of poetry-writing form the background of this trend of criticism.

One of the first attempts in this direction was a study on Tennyson published as early as 1920 by John Squire in the periodical of moderate English criticism: *The London Mercury*<sup>13</sup>. In this essay Squire touched on a problem in Tennyson's poetry that was to remain central in the discussion of this poet, namely the fact that beside purely lyrical poetry he wrote a sort of applied poetry of purpose that is rejected to-day. Here is the explanation of the fact offered by Squire:

The Sage Tennyson frequently prevented the poet Tennyson from feeling and writing as he was naturally inclined to do ... Tennyson at his best is not the rugged prophet, but the most languorous and lamenting of the romantics.

Tennyson's lyrical emotion was in continual danger of being checked and suppressed by the 'responsible Bard' his contemporaries wished him to be and which he became eventually.

A few years later Harold Nicolson developed the germs in Squire's study to the most important critical appreciation of Tennyson's poetry, and at the same time to one of the outstanding achievements of modern English criticism. He, too, pays due attention to the problematic element in Tennyson's work, to the antagonism between the lyrical poet and the 'communal bard', between the 'extremely good emotional poet' and the 'very second rate instructional bard', between the 'supreme poet of despair' and the laureate who wished to seem confident and to comfort his contemporaries. The essential element of his lyrical genius he sees in 'the

<sup>13</sup> *The London Mercury*, August 1920, vol. II, Nr. 10, p. 443.

strong black undercurrent of melancholy, the gipsy wistfulness, that poignant note of loneliness'. Criticism and personal weakness caused him to suppress his true disposition and turn first into the sugary 'Schoolmiss Tennyson', and then into the venerated prophet of his generation. Nicolson reproaches him with having given too much consideration to criticism, too much at least for a poet of genius: 'he was morbidly and childishly sensitive to criticism'. This surplus of sensitiveness, however, this uncertainty and 'almost morbid perplexity about faith and doubt and immortality', this essentially true state of mind inspired his most impassioned lyrical outbursts: *In Memoriam*, the songs, and *The Two Voices*.

He wandered despondently round and round his own conceptions — with belief at moments, with a gloomy half-belief generally, and at moments in the bitter despair of active doubt.<sup>15</sup>

T. S. Eliot, in 1930, offered a similar explanation of the psychological background of Tennyson's lyrical poems. Referring to *Maud* he says:

There is plenty of evidence of emotional intensity and violence — but of emotion so deeply suppressed even from himself, as to tend rather towards the blackest melancholia than towards dramatic action.<sup>16</sup>

This acute spiritual portrait of the poet Tennyson shows a striking resemblance to that of Hamlet, it has the acuteness and depth of all of Eliot's critical remarks.

Browning's poetry, too, offered some interesting material to psychoanalytical criticism. Its representative in the discussion on Victorian poetry, Edward Shanks, gave an explanation of his odd and difficult art in *The London Mercury*. He interprets it as 'shameful exhibition' of his ego by dressing himself up and acting as strange characters living at different times in distant places. Browning was too shy and afraid of showing his true mind; this lack of self-assertion continually checked his spontaneous communication and tended to hide the true substance of his poetry; he at the same time reveals and hides himself in his poems. The result is 'poetry in the process of being strangled'. In a few poems only — in *Pippa Passes*, *Home-thoughts*, and *Meeting at Night* — had Browning the courage to show the reader his real self, free from dressing up and from that conscious obscurity which gives to the rest of his work its quaint note. In the bulk of his poetry, however, 'the difficulty of verbal obscurity and of local and temporal detail' forms 'a screen for a lyricist who was afraid of himself'. The theory of conflict taken over from the psychoanalytical school by Graves, is applied here to the poet Browning:

<sup>14</sup> H. Nicolson: *Tennyson*. Constable, London, 1925.

<sup>15</sup> *Ibid.*: p. 269.

<sup>16</sup> *Essays Ancient and Modern*, 1936: *In Memoriam* (written about 1930), p. 181.

An immensely strong instinct of reticence is at war with his natural exuberance of self-expression ... The labyrinth of his poetry is a labyrinth he made so that he might hide himself in it.<sup>17</sup>

F. L. Lucas, in 1930, stressed the existence in Browning's personality of an unpleasant element, which had a deep effect on his poetry:

And again was all that masquerading as bishop or physician, woman or monster, which makes his works like some vast fancy-dress ball, partly an escape, one sometimes wonders, from seeing his own image too clearly in the glass?<sup>18</sup>

The reproach of theatrical posing, of superficiality has never ceased to be brought against Browning; in 1936, H. Read still dismissed him with the rather harsh remark 'just wordy'<sup>19</sup>.

Swinburne, too, the third of the great Victorian poets, aroused the interest of psycho-analytical criticism. In a study published in 1926 Nicolson pronounced, as he had done for Tennyson, a final judgment of his poetry, which more recent criticisms could modify only slightly:

There is some peculiar quality and defect in Swinburne which is so inexplicable and recondite that it segregates him from the rest of his kind, and establishes a wide gulf between what is of convincing interest to him and what to us.<sup>20</sup>

The reader cannot, in the long run, share Swinburne's poetical interests. In 1857 his mental development petrified, and he became indifferent to new impressions; from this date his sterile imagination more and more narrowly circled around the same themes taken from literature and nature: the Greek poets, Landor, Hugo, the wind, the sea, and the sun. The diagnosis pronounced by Nicolson has a somewhat medical ring: 'arrest of his development'. Other critics have proposed to call this central defect 'petrification of his magnificent poetical sensibility'<sup>21</sup>, and Lucas talks of his 'boyish lack of responsibility' and calls him a 'highly strung uncontrollable *enfant-terrible*'<sup>22</sup>.

Humbert Wolfe, in his very sensitive study on Swinburne, comes to similar results. He brings out in full relief 'the strange gravity of a child' which distinguished this poet, who was wrongly accused of revolutionary tendencies by his contemporaries. With the innocence of a child he seized upon

all that glittered ... in the wildest legend of Greece and Rome. He wrote of these things, but they were for him decorations at the side of the page ... They were not at his heart, nor he at theirs.<sup>23</sup>

<sup>17</sup> *The London Mercury*, June 1925, vol. 12, No. 68, p. 183.

<sup>18</sup> *Eight Victorian Poets*, C.U.P., 1930, p. 36.

<sup>19</sup> *Collected Essays*, 1938: *Poetic Diction*.

<sup>20</sup> *Swinburne*, Macmillan, 1926, p. 9.

<sup>21</sup> *The Criterion*, Dec. 1928, vol. 8, Nr. 31.

<sup>22</sup> *Eight Victorian Poets*, p. 123.

<sup>23</sup> *Selected Poems of A. Ch. Swinburne*, John Lane, 1928, Preface, p. XIX.

This playful handling of themes, of words and verses, and specially of their musical qualities is responsible for the feeling of emptiness which his poems leave behind in the reader. Even the greatest among them

bore the same relation to a true poem that a dream does to waking. A dream belongs to the dreamer, and has no body of shared life ... He called up a storm of words with wings, but his thought could not always ride it ... He was curiously detached from ordinary human activities ... Swinburne quivers solitary, tremulous, aloof — as some lone sea-gull above the waves.<sup>24</sup>

Literary criticism of the psychological or psycho-analytical trend led to the demand expressed by I. A. Richards and recently repeated by the poet Louis McNeice, that the supreme aim of literary criticism should consist in watching the struggle revealed in poetry between the suppressed and the triumphant ego, and in registering it in its different phases and individual shades. When this principle is followed, however, the interest of literary criticism tends to become less and less artistic, and more and more psychological. This method may lead to very interesting revelations regarding the mind of the poet, but it does not give the critic any fixed standards for judging a poem; it deprives criticism of its most important feature: it no longer estimates the literary value of the poem, as classical criticism had done, it no longer cares for establishing laws of taste, but it reduces its activity to explaining the process of poetry-writing and to discussing the circumstances which gave to the poem such and such a shape. It says nothing of the literary quality of the poem, and therefore does not bear upon the results of classical criticism. Psychological criticism has led to a juster and more generous appreciation and to a wider and deeper understanding of Victorian poetry. By its very method it is peculiarly fitted to do justice to the problematic and personal poetry of the Victorian era, and it is not by chance that it has dealt so intensely with the Victorian poets: this age was surprisingly rich in problematic figures, they are an outstanding feature of the period. Much of the sympathetic understanding of the conflicts and defects in the characters of the poets was transferred to the appreciation of their poetry. Thus many a harsh judgment of the neo-humanistic critics was corrected, and poets like Swinburne, Browning, and Rossetti were revalued.

Psychological criticism marked the second half of the twenties. Towards the end of that decade, however, it was overshadowed by a different kind of criticism, which again judged the poem from new points of view. In the preface to a collection of essays on the great Victorians published in 1932<sup>25</sup> it is the rising of the middle classes in the 19th century that is made responsible for certain deficiencies in Victorian poetry. This change in the social structure, it is said, caused the end of a tradition of poetry

<sup>24</sup> *Ibid.*, p. XXI.

<sup>25</sup> *The Great Victorians*, 1932, Preface by H. J. and Hugh Massingham.

which had hitherto been written for an aristocracy. The ethical values of this former ruling class no longer being recognized by the middle classes, there resulted a lack of fixed customs and standards, a general uncertainty which had a bad influence on poetry. Thus the structure of English society in the Victorian era becomes visible behind the psychological features of the poet, and it was to become more and more exclusively the center of interest for this trend of criticism.

Nicolson, whose critical writings blend the different tendencies of modern criticism into a convincing whole, paid due attention to the influence of the sociological factor on the work of Tennyson. Behind the inner uncertainty of the poet he discovers 'an age of real spiritual agony' whose hero-worship and expression of exterior self-contentment had its cause in fear and uncertainty, in the stark need for comfort, hope, and illusion. The Victorians were marked by a 'real inability to face the facts':

The more the scientists succeeded in shaking their belief in God, the more did they invest their own leading contemporaries with divine attributes.<sup>26</sup>

Although Tennyson felt the truth he at times gave in to the demand of his contemporaries and acted as the confident comforter. For this reason Eliot once called him 'the surface flatterer of his own time'.<sup>27</sup>

Humbert Wolfe discovered less weakness and dishonesty behind this attitude of Tennyson:

He expressed his age, because he was in sentiment and faith a Victorian. A poet must be the harp for the wandering wind of doctrine and opinion. He must tune them to his string, but he cannot let them wail by unharvested.<sup>28</sup>

And the time whose sentiments and ideas Tennyson reflected in his poetry was 'no period of smug self-satisfaction' as which it had been living on in the memory of men, but it was 'an era of utter spiritual disorder', a 'dark and disastrous period of English history'. Being at the bottom of his soul a Victorian he equally shared hope with his contemporaries, a hope however that was not infrequently mixed with 'a note of agony'. Abercrombie, in his study of Browning, had thought it necessary to defend this poet against the reproach of reflecting the optimistic philosophy of his time. Wolfe, however, says from the sociological point of view:

There is nothing more fundamentally poetic in the doctrine of despair (our panacea) than in hope to which the Victorians clung ... It is the voice of a generation and it has the permanence of doubt, of failure, and of faith.<sup>29</sup>

This statement of Wolfe's is almost unique in modern English criticism on Victorian poetry for its wholehearted acceptance of Tennyson's work even where it is not purely lyrical.

<sup>26</sup> Tennyson, 1925, p. 5.

<sup>27</sup> *In Memoriam*.

<sup>28</sup> H. Wolfe: *Tennyson*. Faber & Faber. 1930.

<sup>29</sup> *Ibid.*, p. 23.

T. S. Eliot restrained his praise of the ethical side of Tennyson's poetry. Unlike Wolfe he thinks the poet's doubt and despair, the morbid element in his lyricism, more genuine than his belief:

(*In Memoriam*) is not religious because of the quality of its faith, but because of the quality of its doubt. Its faith is a poor thing, but its doubt is a very intense experience. *In Memoriam* is a poem of despair, but of despair of a religious kind ...<sup>30</sup>

In opposition to the criticism of the twenties which had seen a defect of a psychological kind in Tennyson's despair, and in conformity with his own orthodoxy, he stresses the religious character of the poet's doubts, investing it with a metaphysical meaning and background. Henceforth Eliot valued the poets according to their attitude towards the Christian religion.

The confrontation of Meredith and Hopkins in *After Strange Gods* shows the new kind of rigorism typical of Eliot's more recent criticisms. He briefly dismisses 'the minor poet' Meredith in the following terms:

Where Meredith, beyond a few acute and pertly expressed observations of human nature, has only a rather cheap and shallow 'philosophy of life' to offer, Hopkins has the dignity of the Church behind him, and is consequently in closer contact with reality.<sup>31</sup>

From his new platform of Catholic and political faith Eliot pronounces a verdict which does not differ in intolerance from those judgements in which he had condemned the violation of the classical laws of form by the Victorians. He sternly divides the Victorian poets into liberals who, by their individual philosophy, are separated from reality, i.e. from 'association with traditional wisdom', and those who, representing a traditional trend of thought, and specially that of the Church, are nearer to truth of a historical kind. Poets offering a personal interpretation of life, especially natural philosophers, are condemned as heretics in a rather pontifical manner:

'They (Meredith and Hopkins) are both English nature poets, they have similar tricks, and Hopkins is the more agile.'<sup>32</sup>

Eliot's on the whole favourable judgment on Arnold is restricted only by ethical considerations:

I feel, rather than observe, an inner uncertainty and lack of confidence and conviction in M. Arnold ... Perhaps, looking inward and finding how little he had to support him, looking outward on the state of society and its tendencies he was somewhat disturbed. He had no real serenity, only an impeccable demeanour.<sup>33</sup>

The ethical attitude, the lack of confidence of the Victorian poets as mirrored by modern English criticism, could not be expressed in more

<sup>30</sup> *Essays Ancient and Modern*, p. 187.

<sup>31</sup> *After Strange Gods*, 1934, p. 48.

<sup>32</sup> *Ibid.*, p. 48.

<sup>33</sup> *The Use of Poetry and the Use of Criticism*. Faber & Faber, 1933, p. 119.

precise terms than these. It is this lack of support from his own personality and this despair caused by the development of civilisation that drove modern man into systems and dogmas drowning individual man.

Middleton Murry, in his review *The Adelphi*, expressed a similarly orthodox though quite different sort of criticism. In an essay on Morris of 1934<sup>34</sup> he praises this poet as the only one among his contemporaries who had recognized that true art had ceased to exist and that 'luxury art' had taken its place. The splendour of their poetry being displayed in a world characterised by the misery of the working man and by degrading social conditions, they were not justified in exercising their profession with the seriousness of priests. Morris as a 'historically conscious artist' practised poetry-writing, like printing, as a piece of handicraft, and later on he abandoned it completely for the active struggle for better social conditions, for the class struggle and the social deed; he devoted his full strength to the part of a revolutionary.

This interpretation of Morris' poetry, dogmatic and deeply subjective as it is, does not contradict that other criticism of Victorian poetry which had centered in the fear and uncertainty of the poets in question; it merely rejects the justification of the moral attitude shown for instance by Tennyson, and propagates in its stead the solution found by Morris: the giving up of this kind of poetry for social and revolutionary activity.

Some poets of the younger generation have similar opinions on Victorian poetry. Day Lewis, in *A Hope for Poetry* (1934), though recognizing Tennyson as 'the master-builder of verse', stresses the fact that he was running up 'his monumental buildings, with one eye on beauty and the other on Victoria' on the rocking ground of social revolution, whereas through 'tremors beneath our feet, and a great din of shouting ... we can dimly hear the voice of Mr. Arnold calling upon poetry to save our souls'<sup>35</sup>. The stark facts of reality, the crumbling structure of Victorian society turn their poetry into 'garden and luxury art'. For Day Lewis as for criticism of the neo-humanistic trend, Victorian poetry forms only a link of the romantic movement in literature and thought; the rather supercilious tone, too, which too readily accepts generalisations and easily over-simplifies problems, is common to both.

McNeice, in *Modern Poetry* (1938), agrees with Day Lewis' statement that Tennyson's early poems are the finest of his age, but again, like this critic and Middleton Murry, he blames them for being 'private poetry' or 'poetry of escape'. Modern art on the contrary, he goes on to say, is a 'community art' and a 'functional art', which means that it considers poetry-writing as a normal function of society and does not exaggerate it into something of divine inspiration.

Literary criticism since the end of the twenties considered the poem as a product of the social conditions of its day; it had more or less consciously

<sup>34</sup> *The Adelphi*, June 1934, vol. 8, Nr. 3.

<sup>35</sup> *A Hope for Poetry*. Blackwell, Oxford, 1936 (written in 1934), p. 2.

judged from the point of view of a 'community art', and its main subject had been the ethical reaction of the poet to the state of society of his time or to a new kind of community either in the Christian or in the communistic sense of the word. Ethical criticism points out the absence during the Victorian era of a real community and of a powerful traditional current, and consequently the 'lack of something militant, dogmatic, and structural' in the poetry of this age, as G. K. Chesterton said with regard to Tennyson's poetry. These peculiar conditions were responsible for that deep uncertainty in the individual which led to the writing of 'escapist' or 'luxury' poetry. Thus the generous understanding shown to Victorian poetry by the sociological criticism of Nicolson and Wolfe is narrowed considerably by the ethical criticism of the modern poets who, from the point of view of their own fixed ethical values, condemn the lack of structure in the Victorian age and the 'lack of confidence and conviction' in its poetry. Its critical method recalls in more than one respect that of classical criticism: from the point of view of community it censures the ethical contents of the poem with the same sternness with which classical criticism had judged its form from the point of view of classical aesthetics. The discussion has been limited to the elegiac poets, Tennyson and Arnold; the other Victorian poets did not yield the sort of material that interested this school of criticism.

We cannot enter here into such interesting details as the growing attention paid to the musical element in poetry, or the recent discussion, mainly conducted by H. Read, on the 'potential' qualities of Hopkins and Patmore<sup>37</sup>. We conclude this brief survey by summing up.

The criticism of the early twenties, which had been more or less influenced by the neo-humanistic movement, demanded of the poem a clear and condensed outline and a rational nucleus; furthermore the poem was to be an object from which the personality of the author had completely withdrawn. In its very nature this criticism was hostile to the personal and emotional poetry of the Victorians whose lyricism aimed at results similar to those of music. Only a few single poems withstood its cool and penetrating reasoning.

The psychological criticism of the second half of the decade contained from its beginning an irrational and romantic element. It felt attracted by the 'morbid' element in Victorian poetry, and was predestined to a sympathetic understanding of the personal element, of the doubts and inner uncertainty expressed in it. The critical work of Nicolson, typically English in its kind, is one of its lasting contributions to English criticism. It estimated with a certain finality all the more important poets of the Victorian era.

<sup>36</sup> L. McNeice: *Modern Poetry*. O.U.P. 1938.

<sup>37</sup> H. Read: *A Defence of Shelley etc.* Coventry Patmore, 1936. See also *The Criterion*, April 1935, vol. 14, Nr. 56.

Sociological criticism soon changed into ethical criticism. For both the poem mirrors the social structure of its time, but where the first simply states and describes the influence the second examines its ethical value and recognizes the genuineness of the 'morbid' element in Victorian poetry. When it demanded that the poem should express the tendencies of a new kind of community, it became as hostile to Victorian poetry as classical criticism, with which it shares the dogmatic methods and the anti-individualistic doctrine.

Thus Victorian poetry has experienced a phase of revaluation and a phase of devaluation in modern English criticism; at present the negative attitude seems to prevail. It has been estimated with regard to its form, its personal and its ethical contents, and always a lack of fixed forms, of firmness, and of dogma has been noticed.

With astonishing clearness one of the main features of our own time stands out in this portrait of Victorian poetry. The Victorian era, for the modern critic, is no longer 'a period of smug self-satisfaction'. The morbidity of the Victorian mind, its doubt and its despair have become the salient features. To this agony of the poet's soul modern man opposes a tremendously conscious belief in fixed laws and collectivistic dogmas. This anti-individualistic attitude, deeply un-English in its nature, is often expressed with such an amount of intolerance that the question may be raised, if behind this escape into collectivistic systems there does not lurk the old doubt and anxiety which has been represented in such vivid colours by modern criticism of Victorian poetry.

Basel.

ROBERT FRICKER.

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## Reviews

*Old English Material in the Leningrad Manuscript of Bede's Ecclesiastical History.* Edited and discussed by O. S. ANDERSON. (Skrifter utgivna av Kungl. Humanistiska Vetenskapssamfundet i Lund. xxxi.) vii + 165 pp. 3 plates. Lund: Gleerup. 1941.

It is a curious fact that the oldest but one of the MSS of Bede's Ecclesiastical History has not only never been printed yet, but was even unknown to students for a long time. It is the Leningrad MS(L) of Bede's work. Plummer does not mention it in his edition of 1896, although it was described briefly as early as 1880. The first full description of the MS was given by Miss Olga Dobiache-Rojdestvensky in her article "Un Manuscrit de Bede à Leningrad" in *Speculum* 3 (1928), pp. 314-321. Some attempts were after that made to gain access to the MS, but without success. This seems rather strange, for the request made by Prof. Anderson, the newly appointed successor to Prof. Eilert Ekwall in the University of Lund, for a

photograph of the entire MS was at once granted by the authorities of the Leningrad Public Library, where it is preserved. The photograph is now in possession of the Lund University Library and available for inspection to anyone who is not in a position to see the original. It forms the basis of the edition under review of the Old English material contained in MS L in the shape of personal names, place names and Cædmon's Hymn. This MS is of great importance, for there is strong reason to believe that it is as old as 746, i.e. only nine years later than the Moore MS(M), the oldest MS of Bede's work. It will be clear that in view of its age and importance an edition of the entire text would seem desirable. As this was not yet possible under the present circumstances, Prof. Anderson has made the old English material of the MS available for research.

The introduction opens with a description of the MS. As is to be expected, the author repeatedly refers to Miss Dobiache-Rojdestvensky's above-mentioned article. Then follows a discussion of the date and place of composition. Here Prof. Anderson gives a summary of the arguments that led Miss Dobiache-Rojdestvensky to assume the definite date of 746 for L. It may further be said that the character of the handwriting points to its having been composed in England. In the third section of the Introduction the relation of L to the other MSS. is examined. Although the general view that L is very close to M is on the whole correct, yet the author stresses the fact that there are a great many variants, both in the Old English forms and in the Latin text, between L and M, which make it clear that L is not directly descended from M, but that both independently derive from a common source. As to the other MSS, it appears that there is a comparatively close relationship between L and B (MS Cotton Tib. A xiv; probably early 9th century), but, as the author points out in the 4th section dealing with the plan of the edition, an obstacle to a close comparison even of the forms of the English names of the text is that the variant readings given by Plummer in his ed. and by Sweet (*Oldest English Texts*) are incomplete and not always reliable. For this reason the author had projected a collation of the earliest MSS in order to establish a complete critical edition of the Old English material in Bede's History, but this had to be abandoned owing to difficulties caused by the war. Thus the author has been confined merely to printing the material from L, adding in footnotes the readings from other MSS given by earlier editors and his plan has been to note all variations between M and L and to print the forms from B, N and C in all cases where these MSS support the readings of L.

A few words are finally said about the plan followed in the selection of the material. "The general principle has been to include everything that may be of value to students, and in doubtful cases to include rather than to exclude" (p. 11). This seems to the present reviewer an excellent principle. Similarly, that each name has been recorded every time it occurs in the text also testifies to the author's sound scientific principles in editing. A list of abbreviations and a bibliography bring the Introduction to a close.

The second part of the book (pp. 17-56) brings the Old English material contained in L, with a critical apparatus which, unfortunately, is not as full as the author had meant it to be. Cædmon's Hymn, as written at the bottom of fol. 107 is added together with the M version according to Smith, *Three Northumbrian Poems*, and Bede's Latin paraphrase.

The greater part of the book is formed by the Discussion of the material (pp. 63-145), divided into 7 chapters. Chapter I contains etymological notes which the author thought necessary in connection with the phonological study in Chapter III. In many points these notes form a revision and amplification of Ström's book *Old English Personal Names in Bede's History*. *Lund Studies in English*, vol. viii, 1939. The first section deals with Bede and his sources. It is well-known that most of the names in Bede appear in forms that are Northumbrian. A direct statement of such a translation of a name from another dialect into Bede's own occurs when Bede says (book II, ch. 5): "Caelin, rex Occidentalium Saxonum, qui lingua ipsorum Ceaulin uocabatur." It is, however, not as generally recognized, according to Prof. Anderson, that Bede "is by no means consistent in transferring every name he mentions into his own dialect" (p. 64). Instances of this inconsistency are given by the author. A similar lack of consistency the author observes "in names taken from English sources representing other dialects than Bede's own" (p. 65). As instances the author mentions the names *Rædfrið* and *Suæbhard*, discussed by Ström (l.c. p. 96) and Smith (l.c. p. 29). Their explanations, however, are not very convincing, according to the author, and there is certainly something to be said for Prof. Anderson's suggestion "that even though *Rædfrið* and *Suæbhard* were the names of Kentishmen, Bede may quite well have derived his particulars about them from a Saxon source, perhaps from an early annal, and that the forms may thus after all quite well be West Saxon" (p. 65). Apart from these and similar inconsistencies, however, the names in Bede show a uniformly Northumbrian form.

In the second section, discussing Old English and other Germanic personal names, the author stresses the fact that "in dealing with Old English names one must always be on the look-out for Old Scandinavian and Old Germanic parallels" (p. 67). Here, too, the author shows the soundness of his general scientific principles, when he says: "It is clear, for instance, that in the case of identical names a solution which is impossible for one dialect for phonological reasons cannot be accepted for the others, even if formally possible for these. In this way the possible alternatives may occasionally be reduced to a single one. On the other hand, continental or Scandinavian parallels may suggest explanations not apparent from the Old English material alone" (pp. 67 ff). These words contain a good deal of truth and should be kept in mind. Thus, where Ström gives alternative solutions, Prof. Anderson, by applying the above-quoted principles, is able to arrive at one solution that is often very convincing.

The third section deals with the question: Celtic or English names? Many names not included by Ström in his book, because he regards them

as Celtic, are included in Prof. Anderson's discussion, because he holds that they had been wholly adopted by the Anglo-Saxons and had no longer anything foreign about them. "They were felt to be native, subjected to English sound-laws, inflected and derived in the same way as other English names" (p. 70).

In the fourth section, Notes on Individual Personal Names, reference might have been made, in the discussion of Bede's *Tytil*, to Dutch *tuit*. The fifth section contains notes on Place names and the last section of Ch. I gives some notes on Cædmon's Hymn. Finally, a few words are added on Bede's *thuuf*.

In the second chapter the Orthography is discussed, Ch. III deals with the Phonology and in Ch. IV some notes on inflection are given. It appears that in many cases Prof. Anderson agrees with Brunner in his new edition of Sievers' *Old English Grammar* (1942), but not in all. Thus, on p. 90, Anderson explains the word *allmehtig* (Cædmon's Hymn 9) as having been influenced by the word *all*. Brunner, although leaving the possibility of this explanation, prefers to explain the form as showing development of *ea* to *a* before *l*, cp. *hwalas* Vesp. P., *wyrtwalan*, *galend* etc. (§ 85, Anm. 3). Again, Anderson differs from Brunner in his explanation of the suffix in *halig* (p. 106; cp. Brunner § 95, Anm. 5). Chapter V, dealing with the date, corroborates the early date of the MS on the strength of the orthography of the text and the linguistic characteristics of the Old English material. "For practical purposes, the stage of linguistic development which it represents may be assumed to be on the whole that of the date of the MS" (p. 130).

In Ch. VI the dialect is discussed and an attempt is made to come to the determination of the particular Northumbrian dialect of L. Prof. Anderson arrives at the conclusion that L, M, B and N to a great extent preserve Bede's own Durham dialect. Yet the dialects of L and M, though agreeing on many points, are not altogether identical. These differences may be accounted for in two ways: either L and B reproduce Bede's dialect more faithfully than M and N, "or else the additional south Northumbrian colouring of L was introduced by a scribe whose dialect differed from that of the original" (p. 140). This question is discussed more fully in the concluding chapter of the book, ch. VII. It appears that M has more erroneous readings than L and an analysis of various readings in L and some of its related MSS as against M is given. Prof. Anderson concludes "that L is a text which may very well stand comparison with M in accuracy" (p. 145), and in doubtful cases "we are justified in following L rather than M". The version represented by L is in many respects nearer to Bede's own version than any of the others.

A Glossary of Old English words in L and an Index of Names are added, as also 3 Plates giving facsimiles of pages of the MS, among them of the L version of Cædmon's Hymn.

Prof. Anderson has published a book of which he may justly be proud. It is an excellent piece of work and a model of scientific editing. It is to

be hoped that he will have an opportunity to undertake the edition of the entire text in the near future. Meanwhile, all students of Old English may be grateful to the author for his very able edition of the Old English material of MS L and for his reliable and stimulating discussion of this material.

Wageningen.

B. J. TIMMER.

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*Studies on the Syntax of the English Verb.* By BRITTA MARIAN CHARLESTON. (Swiss Studies in English, Vol. 11.) x + 209 pp. Bern: Verlag A. Francke AG. 1941. Sw. Fr. 11.—

The title of this dissertation should be understood with special reference to the use of the finite verb in the written language of the first half of the eighteenth century.<sup>1</sup> Its component parts are mainly three, which are not kept separate but are closely interlocked: a. the general grammatical framework; b. the illustrative material, consisting of excerpts from *The Tatler*, *The Spectator*, *The Guardian*, *The Rambler*, *The Idler*, *Robinson Crusoe*, *Pamela*, *Clarissa*, and *Tom Jones*; c. observations on the differences between 18th c. and 20th c. syntax; while a survey of the views of 17th c. and 18th c. grammarians is thrown in for good measure.

The author's method is deductive rather than inductive. It is clear that she believes in a body of traditional grammatical doctrine perfected and elaborated by modern authorities, and she marshals her quotations from 18th c. writings as evidence of the truth of this doctrine. The effect of the method is to stress the general at the expense of the special: far more attention is paid to those features of eighteenth-century English that it has in common with the language of the present day than to those that differentiate the two stages. In consequence, one gains a better idea of the characteristic tendencies of the period from Dr. Knorre's treatise (reviewed in our August number) than from the more voluminous work of her Anglo- (or American-?) Swiss colleague.

Dr. Charleston has treated her subject under three heads: Section I. The Time-Spheres and the Tenses; Section II. The Verbal Aspects; Section III. The Moods — each section being sub-divided into a number of chapters. One or two specimens will serve to give an idea of their contents. Section I, Chapter I, "The Present Tense-Form", after some preliminary remarks, begins with the heading: "The simple form of the present tense used for the expanded form." This is a typical sample of the author's method. "An action or state which extends over the now-instant is usually expressed by the expanded form of the present tense

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<sup>1</sup> The author continually speaks of "the early 18th century", though this hardly applies to *The Rambler* (1750-52) and *The Idler* (1759-60).

(see section II, § 11.11 ff.); but since this expanded form is usually associated with an activity ... it is hardly compatible with verbs of incomplete predication (a and b) and with verbs expressing a passive attitude (c and d), such as ..." etc. To select two among the briefer of her examples: "... there is a false delicacy as well as a true one. (Sp. V4 N286 P167 L13)" — and: "The person I *mean* is Leonardo da Vinci, ... (Sp V7 N544 P394 L17)." To this we have two objections. In the first place, no reader who is not a victim of grammatical sophistication will have it occur to him that in these quotations 'the simple form of the present tense' is 'used for the expanded form', and there must be something wrong with a way of thinking that prompts such conclusions. Secondly, neither the argument nor the examples tell us anything about the distinctive character of eighteenth-century syntax.

The next paragraph reads as follows :

Verbs which have duration as an inherent element of their meaning, independently of the forms they assume, or are rarely met with except with durative association, such as *sit*, *stand*, *grow*, *write*, *wait*, etc., are frequently found in the simple form instead of the expanded form.

To quote an example: "I am informed that this fashion *spreads* daily ... (Sp V4 N285 P67 L11)." In what precedes, "is usually expressed", "is usually associated", "is hardly compatible" appears to be used in a general sense; in our last quotation "are frequently found" must, however, refer to 18th c. English, and what the author probably means is that in some of her examples a 20th c. writer might (or would) have preferred a progressive form. This ambiguous use of the present tense in the author's comments forms a constant source of uncertainty throughout the book. One moment a specimen of 18th c. English is referred to a kind of 'universal grammar', the next the standard applied may be that of 20th c. usage, without the author expressly saying so; the reader is seldom quite sure which.

The section on aspect leans heavily on Deutschbein; that on moods shows the author in the company of the less advanced among the 18th c. grammarians quoted in the appendix. As early as 1712, Greenwood had stated: "We have no moods, that is, no different endings of the verb, to denote the manner of the verbs signifying being, doing, or suffering", after which he went on to describe how the respective Latin moods are expressed in English. White, however, in 1761, would have none of this negativism. "The various manners whereby the verb is capable of describing or representing any person or thing as existing, possessing, acting or being acted upon, are called its moods or modes. Of these, ... there are many in English." English must have moods, as it must have cases, and the grammarians of White's type saw to it that it got them. Similarly Miss Charleston decides: "In the following pages both inflectional and periphrastic forms are considered, since it is a function of these auxiliaries to form moods." That 'since' here constitutes a flagrant case of *petitio principii* seems to have escaped her notice. In footnotes to this paragraph she

quotes Funke as well as Kellner, Marty as well as Deutschnbein and Jespersen's criticism of the latter: "There are many 'moods' if once one leaves the safe ground of verbal forms actually found in a language." Preferring statement to argument, she observes that "it would probably not be impossible to construct a fairly exhaustive scheme of all the varieties of mood (subjective attitude) which can be detected in English. ... But such a scheme would become too complicated, and it is usual in English to distinguish three moods, the Indicative, the Imperative, and the Subjunctive." This may sound a trifle disappointing after what precedes, but the author makes up for it afterwards by speaking of "the function of the imperative of the first and third persons" which can be expressed, among others, "by the use of the subjunctive with an optative function"; and of "an optative function with a hortative meaning." One only wonders whether these paraphernalia were really necessary for "a thorough and comprehensive account of the use of the finite verb in the early 18th century."

There is no doubt that Miss Charleston has done her work thoroughly and comprehensively, though one wishes that she had brought out the differentiae of eighteenth-century syntax a little more clearly. Even her Conclusion, in which early 18th c. usage is compared, first, with that of the 17th c., and then with present-day English, leaves some questions unanswered. For instance, the grammarians cited in the Appendix frequently give *I burn* and *I do burn*, *I prepared* and *I did prepare*, *I was writing* and *I did write*, as equivalents. Nowhere in her three sections, however, does the author say a word about this *do* and *did* periphrasis, or give a single example of its actual use. Nor has she seized the opportunity to point out that the subjunctive in dependent clauses is to this day quite frequent in all styles of American English:

To be properly awed and inspired it is necessary that one be able to make some comparison between himself and the landscape. Lobeck, *Airways of America*, p. 16.

In the evening when you have a date with a man and you have any doubts about the type of place you are going to, save yourself any possible embarrassment by refusing to meet him there. Insist that he *call* for you at your house.

Moats, *No Nice Girl Swears* (Tauchnitz), p. 46.

The construction is also common after a preterite, perfect or pluperfect in the main clause:

Lodge ... suggested that White *show* it in strict confidence to Balfour, Clemenceau, and Nitti, ... F. L. Allen, *Only Yesterday*, p. 30.

It has been suggested that this book be sent to you for review in English Studies. American correspondent, Feb. 17, 1941.

He wished that he had listened when his industrious brother had urged that he *build* his house more securely. *Three Little Pigs*, p. 26.

One would have liked to know whether this usage, too, occurred in early 18th c. English, but Miss Charleston does not tell us.

The book is preceded by a Bibliography, at the end of which the author tries to disarm criticism by stating that "in certain cases, details as to date and place of publication, etc., are lacking, their verification having been rendered impossible by the present war." We can hardly suppose, though, that this covers the omission of such names as Van der Gaaf, Knorre, and Mossé, or such entries as: "Franz, W.: Shakespeare-Grammatik. Heidelberg, 1909." — or: "Jespersen, O.: A Modern English Grammar. Vols. II-IV. Heidelberg, 1913, Leipzig, 1919." — or "Kruisinga, E.: A Handbook of Present Day English. Vol. I. 1925." — or "Poutsma, H.: A Grammar of Late Modern English. Part II, Section II. Groningen, 1904-1926." — or: "Sweet, H.: A New English Grammar. Vol. I. Oxford, 1924." Inaccurate and incomplete data such as these are worse than useless.

We are afraid, also, that the author makes rather too light of the discrepancies between the (fairly late) editions of 18th c. texts that she has been obliged to use, and the originals. Even where she has been able to verify her quotations she has not always gone to the real source. For *The Tatler* she has collated an edition of 1737, for *The Spectator* one of 1753. One wonders why for the latter she did not rather use Morley's reprint, which gives the original text precisely as it was left after revision by its authors, and at the same time shows the amount and character of the revision. And what confidence can be placed in the textual accuracy of an edition of *Tom Jones* published in 1904?

Misprints and misspellings occur in various parts of the book, without doing much harm. In Section I, Ch. VI, "The Conditional Construction", the author obstinately spells 'apodasis', perhaps influenced by 'protasis', while the final e of 'metaphore' may be due to semaphore. On p. 187 she seems to have misunderstood Cooper's Latin.

Let us end with a word of appreciation. Dr. Charleston has collected and analysed a large quantity of eighteenth-century linguistic material, and thereby facilitated the task of any student of the period. Her theoretical expositions may be sometimes open to question; they show at any rate that she has given much thought to the problems of form and function. Lastly, she has pointed out many of the peculiar syntactic features of eighteenth-century English, so that, all in all, her book forms an important contribution to the historical study of English syntax.

Groningen.

R. W. ZANDVOORT.

*An English Grammar.* By E. KRUISINGA. Volume I. *Accidence and Syntax.* 6th edition, revised with the assistance of P. A. ERADES. First Part: i-xiv, [xv, xvi], 1-268 pp.; Second Part: i-vii, [viii], 269-566 pp. Texts and Addenda to I.1.: 1-24, [25-32] pp.; Addenda to I.2: [1-16] pp. Groningen: P. Noordhoff N.V. 1941. Sewed f 6.90, cloth f 7.90 each part.

*An English Grammar: Accidence and Syntax* is technically a sixth edition of *A Shorter Accidence and Syntax* formerly constituting Volume I of *An English Grammar for Dutch Students*; actually, it is a new book, in scope and size intermediate between the fifth edition and the corresponding parts of *A Handbook of Present-Day English*. One feature differentiating it from either is that it is accompanied by a selection of ten fairly long specimens of various styles of modern prose, to which frequent reference is made in support or elucidation of the argument. Though detached quotations have not been entirely dispensed with, they no longer form the only illustrative material, as was the case in former editions.

The abolition of the traditional terms and categories of English grammar begun in the 1931-1932 edition of *A Handbook* is here continued. As the infinitive was then replaced by the (verbal) stem, and the gerund and present participle by the (verbal) ing, so now the passive voice has been ousted by the 'participle of occurrence'. One is surprised to find that the progressive form has been spared: the reason given is that its use is so important in English that there is a special name for it. But is not this also true of the passive voice, especially as compared with the other Germanic languages?

As the author's<sup>1</sup> treatment of English syntax has undergone no fundamental change since the last edition of *A Handbook*, we may refer for a criticism of his general principles to our review of that work in the 1932 volume of this journal. In the present book the author has thought it desirable to re-argue some of his innovations, especially the amalgamation of the gerund and the present participle. The method employed in this case is to present half a dozen pairs of sentences where the distinction seems, on the face of it, somewhat arbitrary (*He went on walking* and *He went walking*, etc.). In this connection one might quote his own observation in § 13.2, apropos of the distinction between prepositional adjuncts and prepositional objects: "It is not always possible to distinguish rigidly between the two, nor is this necessary ... There is no reason for the student to be distressed or even surprised at this; he should realize that making

<sup>1</sup> For convenience' sake we continue to use the singular. We will not, however, omit congratulating Mr. Erades, who as junior collaborator has contributed the chapters on sentence structure, on his remarkable début. Mr. Erades has so thoroughly assimilated his senior's method of analysing and discussing linguistic phenomena that *An English Grammar* reads practically as the work of a single author. We should be sorry, however, for him to adopt permanently the elder grammarian's manner of expressing himself on views of which he no longer approves.

distinctions necessarily entails creating doubtful cases and that speech, like life of which it is a function, cannot be cut up into small fragments, each fitting into its own special pigeon-hole." On the author's own showing, then, the distinction between present participle and gerund is not condemned because there are cases where it is difficult to apply. What, on the other hand, are the results of setting up 'verbal ing' as a single syntactic category may be seen from the Addendum to § 189.2b:

The number of verbs that are construed with an indefinite case and a predicative adjunct is restricted; the group with a distinctly verbal ing occurs only with a leading verb that takes a predicative adjunct without any connecting word (*as, for*), and this group is consequently still less frequent, so that the following examples may be welcome to some readers.

Sometimes, when the press of the week's work was at its intensest, he used to catch himself *dreaming* — just for a moment or so — about that house. Frankau, *Martin Make-Believe* ch. 26 p. 220.

We call this *talking* but it isn't real speaking, for the parrot can no more make up sentences for itself than a dog can. Sweet, *Element.* no. 23.

It will be clear to any trained reader that *dreaming* in *to catch himself dreaming* and *talking* in *We call this talking* belong in different grammatical categories, whether we call them present participle and gerund or something else; and that, if the abolition of the distinction results in this jumbling up of disparate elements, the sooner we return to the traditional classification the better.

It is not necessary, however, to agree with all of the author's grammatical principles to derive benefit from his description of English syntax, though the critical reader is likely to profit more than the zealous disciple who adjusts his views to each new edition of Grammar or Handbook. It is most stimulating and instructive to see the author wrestling with the problems of modern English, trying again and again to improve his definitions and to assign to each phenomenon its place in the structure of the language as a whole. Even where the reader remains unconvinced — as by the attempt to distinguish between *each other* and *one another*, § 435.3 & 4, and Addenda — he often cannot help admiring, not merely the ingenuity, but the earnestness with which the author grapples with each difficulty as it arises. He is not content to describe and classify, he wishes to explain and interpret, and he firmly believes that there is nothing in language that will ultimately defy interpretation. "God is to be explained in the same way" (§ 387.4) — *salva reverentia* — in its entirely unconscious humour almost strikes one as the supreme expression of the grammarian's creed.

Some of our marginal notes may be worth transcribing. At the beginning of § 1 the author refrains from giving a definition of the sentence, but a few lines further down refers words like *Thanks!* *Splendid!* to an implied definition, and an antiquated one at that. — 'Instrumental Objects' (§ 11) may be a useful term; but surely it should have been limited to the examples of the first paragraph? — *phone me at once* (§ 14.1) is not an instance of a sentence with two objects. — § 16. "The adjunct of benefit is invariably a personal pronoun, never a noun." Why? — § 37.2. The term 'aspect' occurs here for the first time, no explanation being given.

comment, in note 2 on p. 212, and a few lines from the bottom of p. 215; in § 243, where it occurs for the fourth time, the reader is referred to *Handbook* 304-335 — not a very practical proceeding. — § 69. Why is it 'evident' that what is called a preposition in *How many do you count on? What are you thinking of?* resembles an adverb? — § 73. "The reason why an indirect object is impossible in this type of sentence" is by no means clear to us. — § 89. How exactly do two or more sentences 'influence' each other? — In § 108 we are introduced to 'attributive clauses', in § 115 to 'continuative clauses'. We agree that the term 'restrictive' may be dispensed with; 'attributive' and 'continuative' form a sufficient contrast. But the second sentence of § 115 speaks of 'continuative relative clauses', no such addition having been used in the case of the attributive ones. In § 103 reference was made, without any elucidation, to 'relative' pronouns and 'relative' adverbs, whereas in § 117 and in § 118 'relative clauses' is used as a common name for attributive, continuative and semi-adverbial clauses. It seems to us that there is a certain lack of elegance here about the terminology employed, and about the order in which it is introduced. — § 109. In his paraphrase of the sentence from E. V. Lucas the author has made a bad slip, on more than one count. 'the knock that heralds tea' is not 'the knock announcing that tea is ready'! For one thing, 'to herald' means 'to proclaim the approach of' (COD) — so the paraphrase errs from an idiomatic point of view. Secondly, it seems to argue ignorance of a feature of upper middle-class life: morning tea, which is served in bed, usually at 8 a.m. Thirdly, what is the use of referring to a connected passage of prose, if its context does not save the grammarian from a mistake that he should not have made even with an isolated sentence? And lastly, as if to preclude any possibility of an oversight, this same sentence is quoted in § 382 under 'names of regular meals'! One shudders to think what would have happened to a similar blunder perpetrated in a book reviewed over the initials E. K. — At the top of p. 127 the reference seems to be to a quotation from Galsworthy ("Take your hated body, that I love, out of my house.") included in *Handbook* § 2268, but not here. — § 118.1. The sentence about the Burlington Theatre is misquoted. — § 120, note. Can one speak of the birth of *his* first baby? Surely the word *baby* is only used with reference to a woman, not to a man? — § 126.3. "The meaning of the sentences as a whole or the relative importance of its elements"? — § 142.1. The interpretation of *matter* in a *matter of fact* as an individualizing numerative (like *a bit of dinner*) is doubtful. One would prefer to look upon *matter* as the headword, and upon *of fact* as a qualifying adjunct. — § 146. "When the leading verb has little meaning of its own, however, as in *She made no reply*, the group is more of a unit, and the participle does not occur." 'Participle', by the way, here stands for 'passive voice'. But is it impossible to say: "No reply was made?" — The distinction between *opposite* and *next door* in post-position and in pre-position (§ 152.5) fails to carry conviction. — § 158.1. "The distinction between close groups and loose ones is primarily made on the ground of their form, although their meaning generally corresponds with it." What exactly is meant here by 'form'? It is on such fundamental questions that *An English Grammar* (like other works by the same author) often fails to enlighten. — § 158.2. The author sometimes does not seem to have read his own text carefully. IV.6 does not read 'between thirty or forty miles', but 'between thirty and forty miles', so the argument is superfluous. — Preterite of 'modesty' seems a strange term to apply to a case like the quotation from Clemence Dane: "Auntie, I know Mother won't want to be disturbed." — "It's high time she was." (§ 163.1.) — § 164. One wonders why such a 'renaissance' term as 'irrealis' (it even has to be phonetically transcribed!) has been preserved, and how it applies to a case like: "Oh, what a day this *would* be for the Old Chapel!" — § 169.

<sup>2</sup> Cf. the opening of *Call It A Day*, a comedy by Dodie Smith (Gollancz, 1936): 'A church clock strikes eight. Then there is a knock at the door ... Vera, a pleasant-looking young maid in a fresh print dress, enters with a tray of morning tea and "The Times." There is another instance in *Her Son* by V. Sackville-West (*Alb. Book of Short-Stories*) — two pages beyond where Kruisinga's extract in his 'Texts' breaks off. See also the Supplement to the OED, i.v. *morning*.

"The group serves functions that are similar to those of the perfect in such languages as have a verbal form of this kind, and the group is called the *perfect* in consequence." One rubs one's eyes after reading this. Is this really Kruisinga's grammar? Then why was the passive abolished, or the future tense ignored in 466 and 477? Do not these groups serve functions that are similar to those of the (passive voice, resp. future tense) in such languages as have a verbal form of this kind? Or is the author really halting between two opinions, for all his professed radicalism? — § 173.1. *Delighted* rather belongs with such forms as *astonished*, *pleased*, etc. mentioned in § 185.1. — § 197. "The aspect of the ing is invariably durative." We object to 'invariably'. In cases like "Seating myself I began to read", (and in many others) the aspect is perfective (momentaneous), or, better perhaps, neutral. — § 200.2. No example is given of it as the subject of a gerund. Here is one, that will do at the same time for *there*: "He supposed there was no chance of it arriving in time, before he left: and, in any case, the bishop was leaving on Wednesday and was annoyed at *there* being no little ceremony first." (Osbert Sitwell, *Miracle on Mount Sinai*, Albatross ed., pp. 150-1.) — That the author's terminology is rapidly becoming unintelligible to the rest of the world is brought home by such a running head as "Ings expressing an Occurrence" (p. 259), which is, being interpreted, "Present Participles and Gerunds with a Passive Meaning" (*The other oven was firing; a sight worth seeing.*) We hope we shall be forgiven for quoting the following from a note by ... E. Kruisinga in the 1929 volume of *English Studies* (p. 17): "The reform of English syntax is not promoted by a wholesale destruction of traditional terms, but rather by their re-interpretation, and a new arrangement of the grammatical facts in accordance with this. Revolutionary methods in grammar, as elsewhere, are apt to have disappointing results, except, of course, to the revolutionary experimenter himself. He is generally too busy admiring his own ingenuity to have time to notice the ruin he creates. Besides, revolution invariably creates reaction, and the study of grammar is none too popular as it is." *Quantum mutatus ab illo!* — § 237.5. In the quotation from Mannin, *wanted* does not express wish. — § 244. No more glaring example could be given of the author's inability to apply his formal criterion consistently than his remark that the "verbal form with a sibilantic suffix" "can conveniently (!) be grouped with the unchanged verb stem when used in a finite function ..." "The two forms — the one with the sibilant and the one without — are collectively called the present tense." In other words, the old notional category quietly takes precedence of the new-fangled formal one ('verbal [iz]' it was even called in the 1931 edition of *A Handbook!*). Formal grammar has its natural limits, which cannot be overstepped with impunity.<sup>3</sup> — Form and function are confused in § 257.4, where the fact that the 'stem' (i.e. the plain infinitive) in such a sentence as *I can swim* is the dominant member as regards meaning, is said "to make the distinction between the finite and non-finite functions less clear." Surely finite and non-finite are distinctions of form? Again further on: "Interpreted grammatically, this means that the stems *live*, *mean*, *want*, *say*, *pay*, *go* are the leading parts of the predicate, that is, finite verbal forms." For finite read *predicative*; similarly for semi-finite in par. 6, semi-predicative. — § 257.5. Has the following instance ever been noted? Mr. Shaw said he knew "Historic Doubts" very well. "And what you think of it?" said Ernest, who regarded the pamphlet as a masterpiece of wit and cogency. (Butler, *The Way of All Flesh*, ch. LIV, 2nd par.) — One is willing to take due note of the argument in § 257.8; but in par. 10 of the same section the phenomenon discussed is not the difference between the two forms of the verb stem, but between the groups in which they occur. — § 268, note 1. *Forget-me-not* is not a good example of the average compound noun; as the author himself says on p. 501, note: "Such words as *forget-me-not* are sentences converted into words, not compounds in the proper sense." — § 276.5. "It also explains why compounds and word-groups formed with such nouns do not invariably take the singular stem for their first member;" but nothing has been said on the singular form of the first parts of compounds yet! — § 276.6. For "the plural

<sup>3</sup> See our remarks on this point in *E. S. XIV* (1932), p. 126 ff. To our knowledge, the author has never replied to the criticism advanced there.

stem is so much of an independent word", read *may be*. A good example might have been furnished by *woodsy* (see OED i.v.) — § 279.5. "The simple personal pronouns have forms with the function of the genitive that are evidently connected with the obliques;" for which reason the author calls them the 'genitives' of the corresponding personal pronouns. So now the formal criterion is given up for the functional for a change. — § 291. "One of my own" is not an example of the emphatic post-genitive; it stands for "one of my own matches." (In § 409.2 the same quotation is misprinted "one of my one"). — Page 365, note. "The author imagines that by writing *Mister Wooton*, instead of the current abbreviation *Mr.*, he suggests that Wooton is a servant!" Of course he does. And not only that, but that the speaker is a servant as well. — The study of syntax does not always make a man a good stylist, witness a sentence like this: "Thus a *lady's maid* is not the name of any maid-servant to a lady, but of a kind of servant." (§ 295.2) — § 302 and note. Apropos of the term 'indefinite case': "Some writers have imitated Sweet in substituting the term *common case* for this old-established name." Why this sudden respect for an 'old-established name'?! — § 315, note. The use of *it* and *she* in the quotation from Keverne may be instructive for students of standard English, too, so long as they don't imagine (as the author seems to do) that *it* refers to the cab. — § 321.3. To omit all mention of *It is I* is going too far in the reaction from schoolmaster's English. Surely the student ought to know the phrase exists? — § 329.2. One reason why *that* could not be used in the quotation from *Jane Eyre* is because the clause is continuative. Besides, *herself* in that quotation does not mean the same thing, apart from the difference in gender, as *himself* in the *only boy that had done it himself*. — § 330 ff. One looks in vain for an explanation of the term 'interrogative-relative' pronouns. Historically, yes; but synchronically? — § 351. It is interesting to note that the question of the frequency of the relative pronouns is touched on here: the anaphoric relatives are little used in spoken and in ordinary written English, the general relatives and the relative adverbs, on the other hand, are common in all styles of English. Of course the amount of material in the ten selected passages is insufficient to support this conclusion, thought it is no doubt correct. — P. 423, note 2. An explanatory note should be accurate. The cigarette stubs were not thrown away 'in the streets' and collected for the purpose, which would have been practically impossible, but swept up and collected in seven big West End cinemas. — For *enclitic* in § 364.1 read *proclitic*. — § 379.4. "The reason for this twofold use is that diseases, especially the ones with popular names, are apt to be looked upon as agents; this explains why we invariably say *the plague*, and equally invariably use no article before learned names, such as *dyspepsia, malaria*." New, and worth considering. — P. 447, note 2, made up by — query: made up of? — § 385.2. "Names of seasons when taken in a general sense have no article"; too absolute. — § 416. *One = I* might have been mentioned. (Cf. the parody of this use in Aldous Huxley's *After Many a Summer*.) — In the Preface the old method of providing sentences made up for the purpose is disapproved of; yet § 428 is based entirely on such sentences. — § 429.1. "The compound *nothing*" is not a compound any longer. — § 430.1. One looks in vain for any mention, here or elsewhere, of the correlation between *everybody* and *they (them, their)*, e.g. *Everybody did their best*. — § 434.1. "Other is an isolated comparative." In what way? Again, historically, yes; but synchronically? These and similar observations look suspiciously like a recrudescence of the historicism so ostentatiously abjured. See also our remark on § 429.1. — § 439. On *man* and *men* as indefinite pronouns. Neither the second example of 1a, nor the last of 2 belong here. — P. 506. It is unfortunate that from this page onwards the book should have been printed in small type. — § 442.1, with the translation into Dutch, looks like a transfer from the 5th edition. — § 455.1. Formal *do* in questions is not always weak; see *E. S.* Febr. 1942, p. 8 ff. — § 463. Comment on the last quotation of this section seems to have become mislaid, though it seems to be presupposed in § 464.2. — § 473.1. In a sentence like "I am sorry you should have to sell your horse" *should* is used "to denote that the speaker *has been turning over in his mind* (our italics) what he takes to be a fact (a) or what has been reported to him (b)." This is the best definition of the phenomenon hitherto given. — § 476.4. *Willing* and *daring* always have the

character of adjectives rather than of verb forms. — § 477.1. See our comment on § 295.2. — § 489.3. On the question whether English has a subjunctive. Clear and to the point. — Where is *ought* discussed?

It remains to make a few general remarks. This is a grammar of standard southern English; it seems to address itself, too, if not exactly to beginners, at any rate to a less advanced class of students than those for whom *A Handbook* is intended. Why, then, the occasional intrusion of phenomena from other styles and varieties of English, such as *nix* (§ 432.2), the absence of *did* in "What she say then?" or of *have* in "I seen the lamp" (§ 185.6), the construction *to listen to him talk*, *to look at her act*, which is fairly common in American and Irish, but rare in standard southern English? If varieties of present-day English were to be introduced, it would have been better to draw attention to one or two phenomena of standard American English, such as *One should do his duty* by the side of *one's duty*, and the use of the 'subjunctive' in sub-clauses (after *to suggest*, *to demand*, etc.), which is much commoner in American than in British English.<sup>4</sup> But American English seems to be Dr. Kruisinga's blind spot — though he does quote a sentence from *American Speech* (§252.1), which, of course, is not evidence in a grammar of British English.

In the Preface the author observes: "Any English grammar necessarily owes much to its predecessors, whether dealing with English or other languages, especially indirectly. The direct obligations have been indicated in their proper places." If this is so, then the author's direct obligations to predecessors seem to be limited to those he owes to Sweet; Collinson's *Spoken English*, which is quoted fairly often, is of course no grammar, any more than Sweet's *Primer* or *Elementarbuch*, for that matter. In § 116 some examples have been taken from Onions' *Syntax*; in § 208 Sweet's term 'half-gerund' is disapproved of. That is about all. As neither Stoffel nor Poutsma, Curme nor Jespersen are mentioned, it is not very clear whom the author means by his 'predecessors'. There are, on the other hand, a good many references to his own publications, and to articles published (or to be published) in a linguistic magazine edited by the author himself. These latter references may be necessary for those who prefer to leave the magazine in question unread on account of the querulous invective with which the editor is in the habit of flavouring its pages; but even so one wonders why such references should be limited to one periodical? For instance, the construction *listen to him talk* was first brought to light and discussed in *English Studies* VII (1925), further instances being added *ib.* IX (1927), X (1928) and XXIII (1941). Section 253, par. 3, one would have thought, would have been the proper place to indicate this obligation, even if the author's own examples are new. In other cases, too, it might have been proper or useful to refer to a periodical that is just as accessible to Dutch students as the author's own, and more so to the speakers of other languages who are invited to study his book. To give a few examples: the last quotation of § 123 contains the phrase: "they

<sup>4</sup> See the examples given elsewhere in this number.

have me scuppered." One looks in vain in the section on 'Indefinite Case with Participle' (179.2) for a discussion of this or of the closely allied construction exemplified by "He had the enemy virtually surrounded." Why no reference to Dr. Kirchner's article on "The Conclusive Perfect" in *E. S.*, Oct. 1941, or, if that appeared too late, to the examples quoted in this journal, April 1941, p. 48 f.? — In 1932 we wrote, in criticism of the author's extravaganza on the (according to him, non-existent) genitive plural: "It is perfectly arguable that the reason why *Prince of Wales*, *father-in-law* can take a genitive ending, whereas *Princes of Wales*, *fathers-in-law* cannot, is that, in so far as these plurals occur at all, the persons they denote are not thought of as aggregates standing in possessive or other relations to anybody or anything." This does not seem to have been without effect on the observation in § 287.1 of the present book: "The reason may be that the groups in 286 denote an individual person, not a member of a class of persons. This seems to be the reason why the plurals like *mothers-in-law*, *Queens of England*, never take a genitive suffix." In § 140.3 we were interested to come across what looked like a return from the extreme standpoint adopted in 1932: "Other frequent types of noun groups are those with an attributive noun, either in the stem form (*a trestle table*), a genitive (*the gibbet's foot*) or a noun with a suffix that serves at the same time the functions of a genitive and a plural (our italics) (*the newcomers' entry*: 299)." Why no reference at this point to Dr. Braaksma's article in *E. S.* 1941, p. 65 ff.?<sup>5</sup> — There is nothing in the discussion of the Perfect (§ 169 ff.) on such an exceedingly frequent use of this form as is exemplified in the following quotation from *Hampshire Days* by W. H. Hudson: "In other days, in a distant region, I have passed many a night out of doors in the presence of a cloud of mosquitoes; and when during restless sleep I have pulled the covering from my face, they had me at their mercy." (The New Readers' Library, p. 66.) Why no reference to the article on "The Perfect of Experience" in *E. S.*, Febr. 1932? — As was pointed out in *E. S.* four years ago (XX, 122-3) there is a collective use of the stem-form of names of plants and flowers (*aspen*, *spruce*, *fern*, *violet*, etc.) similar to that of names of wild animals (*grouse*, *snipe* etc.). Students of *An English Grammar* might have benefited by a reference. — The same is true of the series of articles on *This and That* contributed by Professor Fehr to the Supplement of *E. S.* in 1937 and 1938, and of many another note and article in this journal, which the author, for reasons best known to himself, has seen fit to ignore.

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<sup>5</sup> It is true that in the section 299 referred to, we seem to have a backsliding to the standpoint of *A Handbook*. "It sometimes happens, however, that the situation causes a genitive to denote a plural number though the stem does not express this." This is something very different from "a suffix that serves at the same time the functions of a genitive and a plural," and we can only conclude that on this point Chapter IV of *An English Grammar* contradicts Chapter XII.

*An English Grammar*, like its author's *Handbook of Present-Day English*, is a not quite consistent attempt to abolish the classification and the terminology hitherto employed in the description of English syntax, and to substitute a classification based on purely formal criteria. In spite of its partial failure, the experiment is extraordinarily interesting from a scientific point of view. That it has created unspeakable confusion on the educational plane is a fact well known to every examiner, but one that does not affect its scientific value. A more serious objection is that the author's system lacks a sufficient theoretical foundation; its philosophy, in so far as it can be said to have one, is that of Positivism. But with all its faults, Kruisinga's work stands out as the greatest achievement in the study of twentieth-century English, and, together with Poutsma's, as the chief claim of the study of English in Holland to international recognition.

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*A Grammar of Spoken English (on a strictly phonetic basis).*  
By HAROLD E. PALMER, D. Litt. Second edition. Revised by  
the author with the assistance of F. G. BLANDFORD, M. A.  
Cambridge: W. Heffer and Sons. 1939. Price 12/6.

The preface to the second edition states that after six reprints of the first edition it had become necessary to revise it. The first edition (1924) was reviewed by Dr. Kruisinga in *Anglia-Beiblatt* XXXVI and by Dr. van der Meer and the late Mr. Roorda in this journal (Vols. VII & VIII). The second edition does not seem to have been greatly altered, consequently this review can be short.

In the preface the author points out that in learning a language a time must come when the learner has to acquire the capacity for forming original sentences of his own. The process by which we succeed in forming original sentences is one of substitution — the original sentences are formed from analogous sentences which have been memorized at some previous time. Hence a grammar setting forth the various grammatical categories is of great use to the foreign student. When the latter has become aware of these categories, he may be able to perform the greatest number of useful substitutions. This method is "far superior" to the old linguistic methods, according to which the learner was assumed to build up original sentences synthetically by dint of piecing together the ultimate units of which they are composed.

The author is quite clear about what he understands by "spoken" and "written" English — a differentiation which non-English grammarians are sometimes apt to overlook. The reader is warned against the mistaken conception that English should possess such a thing as a standard language

— as Sweet already expressed it in his *N.E.G.*: "Whatever is in general use in a language is for that reason grammatically correct". (Part I, p. 5).

All illustrations are given in phonetic transcription; the type of spoken English taught and described in this grammar is that used in everyday conversation by the vast majority of educated speakers in London and elsewhere in England.

The various grammatical phenomena are classified under the following headings: Phonetics — Parts of Speech — Parts of the Sentence or the Syntax of the Sentence and Certain Logical Categories which cannot be treated under the foregoing three headings.

The part dealing with phonetics opens with a list of vowels and consonants. The student is referred to Jones's *Outline of English Phonetics* for further information concerning the phonetic symbols. (The book is not intended for beginners as is evident from the preface where the author states that it is designed to help a) those who are already able to understand written English and b) the English teachers who serve as the medium of instruction in living English speech.) For the rest the author does not enter into a discussion of phonetic problems; what he does discuss at some length is the problem of intonation, so extremely difficult to the foreign student of English. The sections dealing with the five tone-patterns are very instructive. We can advise all those who are interested in the study of English to read this part with special attention.<sup>1</sup> The advantages of phonetic and tonetic transcription are very evident from the chapter on nouns. In combinations of noun + adjective (like French master, black bird) the marking of the nucleus tone (i.e. the point at which the pitch begins to rise or fall) is an excellent device to bring home to students the two meanings such combinations may express (a master who is French and a teacher of French). Phonetic transcription will also enable the foreigner to determine the stress-value of the indefinite pronoun in a sentence like: *Some people hate that sort of thing, some do not.* — and *He is writing some book.*

The book makes excellent reading — the reader is continually struck by shrewd, practical observations which prove that Mr. Palmer must be a teacher of considerable experience. The place of the adverb — for instance — so difficult to foreign students in: *We quietly went away, and: We went away quietly,* is explained by pointing out that "adverbs used as incidental components are rarely of sufficient logical prominence to require a nucleus-tone, but in cases of special emphasis they may do so ..... To shift an adverb from the pre-verbal to the post-verbal position generally means converting it from an incidental into an essential component." Though this explanation contains nothing that is new, it may yet be adduced as an example of felicitous phraseology.

<sup>1</sup> The same system of tonetic transcription is used by W. Collinson in his excellent booklet *Spoken English* (Leipzig: O. Reisland).

<sup>2</sup> At one place, however, students are referred to Kruisinga's *Handbook*!

It is not necessary to discuss the contents at great length, any reader interested in the book can study them himself. I will, therefore, conclude this review by making a few observations. In the first place it should be stated that any reader who expects to find a scientific explanation of grammatical phenomena will be disappointed.<sup>2</sup> The attentive reader will continually ask himself why some parts have not been discussed at greater length. I doubt if the foreign student will grasp the difference between *some* and *any* if he is to get his information from Mr. Palmer's book. Likewise the niggardly treatment of *each* and *every* — a subject much more difficult than *some* and *any* — is, to say the least of it, unsatisfactory. This may be due to the writer's desire for economy (as announced in the preface), but when we find that the comparatively rare use of one after *certain* is discussed at some length, it is difficult to see where the principle of economy comes in and many a chapter strikes the reader by the paucity of its contents.

The introduction of many new terms sometimes tends to obscure the author's meaning as will be evident from the following statement: "When used with plural nouns and nouns of continuous quantity (cf. Sweet *N.E.G.*, § 232) the indefinite article is alogistic, i.e. not represented by any word e.g. water — sand — girls."

Pp. 187-198 contain a catalogue of adverbs. The adverbs are divided into 22 categories — the reader who takes the trouble to go through the list will find information on adverbs and adverb-groups ranging from *absolutely* to *very well*. It is a pity that the author has not provided a list of illustrations as well — the student should of course consult any number of texts to see if he has mastered the information just imparted to him — but one wonders whether the list really serves any practical purpose.<sup>3</sup>

The use of the tenses in Chapter IV has been dealt with so excellently that no teacher of English should omit reading it. The discussion of the perfect is a marvel of clearness.

With these remarks this review must be concluded. They will make it clear that the book may also be of interest to many readers who fall outside the scope of the two categories mentioned above.

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<sup>2</sup> For an excellent discussion of the adverbs the reader may be referred to the sections dealing with adverbs in the latest edition of Kruisinga's *English Grammar* (no longer exclusively for Dutch students).

### Brief Mention

*A Philological Miscellany* presented to EILERT EKWALL. Part I: 426 pp. Part II: 250 pp. Uppsala: A.-B. Lundeqvistska Bokhandeln. 1942. Sw. Cr. 10.—.

On the occasion of Professor Ekwall's sixty-fifth birthday and his retirement from the chair of English at Lund, some sixty scholars from various countries have united in presenting him with this miscellany. The wide variety of its contents makes it impossible to discuss it with any approach to adequacy; all one can do is to mention a few of the items that happen to have drawn one's attention. New studies of old subjects have been contributed by Bodelsen (The system governing the use of futuric *shall* and *will*), Ekblom (Alfred the Great as geographer), Liljegren (Some notes on the OE poem *The Seafarer*), Rooth (Zur Geschichte der englischen Partizip-Präsens-Form auf *-ing*), Schubel (Die Aussprache des anlautenden *ae. sc.*), Donner (The interpretation of *Utopia*). Place-name studies are represented by Mawer (Some notes from Wiltshire) and Reaney (Some extinct Fenland rivers) — not a large number, considering the presentee's own eminence in this field. Contributions on historical phonology have been made by Gabrielson (A few notes on Gill's *Logonomia Anglica* 1619), Horn (Probleme der ne. Lautgeschichte), Sturzen-Becker (Some notes on English pronunciation about 1800). Other articles deal with etymological problems, and with a variety of other subjects hard to classify; we can only name those by King (Some notes on ambiguity in *Henry IV*), Langenfels (The hypocoristic English suffix *-s*, on which see now Kruisinga's paper mentioned below), Klaeber (Zum nominalen Charakter der germanischen Sprachen). A number of articles deal with non-English subjects.

The Miscellany has also been published as Vol. XIV and Vol. XV, p. 1-250, of *Studia Neophilologica*. It forms a fitting tribute to the great scholar to whom it is presented. — Z.

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*Machiavelli in Inghilterra ed altri saggi.* Di MARIO PRAZ. 357 pp. Roma: Tumminelli. 1942. L. 35.

Professor Praz has collected in this volume a number of essays formerly contributed by him to English, American and Italian periodicals and other publications. Most of them deal with some aspect of Anglo-Italian literary relations from Chaucer to the present day. The longest, and that which opens the collection, 'Chaucer e i grandi trecentisti italiani', first appeared in English in *The Monthly Criterion* in 1927, after having been read as a lecture at The Hague (see *E. S.* IX, 43, 81). The essay is among the best of what has been written on Chaucer; it is followed by a critical bibliography. Other studies deal with Machiavelli and the Elizabethans (see *E. S.* X, 128), Sir Walter Ralegh as an English Machiavellian, John Florio, Ben Jonson's Italy, 'Shakespeare, il Castiglione e le facezie' (instructive for translators of Shakespeare; we may perhaps draw the author's attention to the article by Dr. King mentioned above), John Donne and the poetry of his time, T. S. Eliot and Dante. Three more essays, mainly linguistic, conclude the volume.

To the readers of the numerous articles and reviews that Professor Praz has contributed to this journal, these essays will need no recommendation. They show the same critical independence, the same striking combination of taste and scholarship that mark all his published work. It is to be hoped that many non-Italian students of English literature will be able to profit by them. — Z.

*Diminutieve en Affektieve Suffixen in de Germaanse Talen* form the subject of a paper published by E. KRUISINGA in the *Mededeelingen der Nederlandsche Akademie van Wetenschappen*, Afd. Letterkunde. Nieuwe Reeks, Deel 5, No. 9. (62 pp. Amsterdam: N.V. Noord-Hollandsche Uitgevers Maatschappij. 1942. f 0.90.) A review will appear.

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# The Great Vowel Shift Reconsidered

Since the publication of my *Great Vowel Shift*<sup>1</sup> a few more facts have come to my notice, which, though they do not in my opinion necessitate a revision of my point of view, yet deserve to be mentioned. They in themselves would form a sufficient excuse for the publication of this article, which at the same time offers a welcome opportunity for laying before the readers of this periodical some considerations of a more general nature connected with the problem.

The first point then is this. The evidence for the change *a*: > *æ*: which Professor Wyld — and I — placed as early as the first half of the fourteenth century, requires to be examined anew. In assuming this early date I based myself on a spelling in Brunne's *Handlyng Synne* (meked 5827) which seemed to be supported by other spellings of the same verb in this text, adduced by Professor Wyld<sup>2 3</sup>. Since then Professor Zandvoort drew my attention to the fact that in a note, the reference to which is found a few lines below, Wyld had afterwards ruled out these spellings, since 'they stand for M.E. *mēke* 'meek', not from (sic) *māke*'<sup>4 5</sup>, without, however, altering his theory in the least. It now proved when I reconsidered my own example that in all probability this form too has to be read as a form of the ME. verb *meke*. With regard to such rimes as *care-were*<sup>6</sup> it is indeed possible that they represent original rimes *care-ware*, as is remarked by Ekwall<sup>7</sup>, so it would perhaps be safer to rule out this example as well. In the matter of *credyll* (Bokenam)<sup>8</sup> I am of a different opinion. Are we entitled — as is done by Ekwall — to assume 'an OE. \**credit* by the side of *cradol*' in order to get rid of an awkward spelling<sup>9</sup>? I think not, but even if we leave this spelling apart, the 15th century spellings adduced by Zachrisson<sup>10</sup> and Dibelius<sup>11</sup> and the other 15th century spellings adduced by Wyld (p. 195) are indubitable evidence of the change in the first half of the fifteenth century.

But even Brunne contains a rime, which though in the eyes of some it may not be conclusive, standing by itself as it does, yet might be indicative of the fact that *a*: had been fronted:

<sup>1</sup> A. A. Prins, *The Great Vowel Shift*, Noordhoff, Groningen, 1940.

<sup>2</sup> Ibid. pp. 8-9.

<sup>3</sup> H. C. Wyld, *A History of Modern Colloquial English*, Oxford, 1936, p. 194.

<sup>4</sup> *meke* inf. 1618, *mekest* 3906 Ed. EETS. (3909 ed. Roxburghe Club).

<sup>5</sup> Not the adjective, as Ekwall says in his review of Professor Wyld's work, *E. Studies* XXI, 227, but the verb.

<sup>6</sup> Wyld, *ibid.*

<sup>7</sup> Ekwall, *ibid.*

<sup>8</sup> Wyld, *ibid.*

<sup>9</sup> The NED. does not mention *e*-forms before 4-6 *credi/le*, though it also mentions a hypothetical form: \**crædel*. Stratmann gives one 14th century example from Brunne, but no earlier instances.

<sup>10</sup> R. E. Zachrisson, *The Pronunciation of English Vowels 1400-1700*, 1913.

<sup>11</sup> W. Dibelius, *John Capgrave und die englische Schriftsprache*, *Anglia*, XXIII, 187 ff.

As who seye 'ȝyr he wyl vs saue,  
Or ȝyf he wyl nat, — late vs beleue'. 4558/9; EETS. 4555/6.

The meaning of these lines does not seem to be quite clear. The edition of the EETS. has a semi-colon after *nat*. The Bodleian M.S. has *al* for *vs* in the second line. The meaning may have been OE. *belæfan* 'remain', or, perhaps, OE. *gelēfan* 'believe'. In the first case it might be objected that it might be an *a:* form,<sup>12</sup> but it would be difficult to explain an East-Saxon form in Brunne. In the second case there would be nothing surprising in an *ɛ:-e:* rime, since these are by no means uncommon in ME. In either case it might point to a fronted pronunciation of *a:*, even at this early date, which may not have been marked enough to be reflected in the spelling, but which was present all the same at this early date in the North-East Midlands.

If this assumption were to be confirmed by other spellings it would not necessitate any change in my explanation of the vowel-shift as due to a general tendency to front and incidentally narrow the main vowels in late Middle English, as outlined in my paper mentioned in the beginning of this article, but even if it were untenable, the priority of the change *o: > u:* to the change *u: > ou* would be sufficient to upset Jespersen's theory<sup>13</sup>, and vindicate Luick's assumption that the primary impulse was due to *o:* and *e:* becoming *u:* and *i:* respectively.<sup>14</sup> In this connection it would therefore be important if we could adduce more spellings and rimes illustrating the changes *o: > u:* and *e: > i:* in the fourteenth century.

*o: > u:.* Besides the examples adduced by me from the 14th century *Poems of William of Shoreham*<sup>15</sup>, I shall here give a number of instances from the *Handlyng Synne* (Ed. Roxburghe Club):

*orysun* : *undoun* 8963, *enchesun* : *ondoun* 10630, *y-doun* : *relyggyoun* 265, *saluacyun* : *doun* (pp.) 4426, *contrycyun* : *doun* (pp.) 12571, *doun* (pp.) : *saluacyun* 9922, *confymacyun* : *doun* (pp.) 9806, *reuelacyun* : *to doun* 441, *saluacyun* : *doun* (pp.) 4426, *passyun* : *doun* (pp.) 2746, *done* (pp.) : *dampnacyone* 5235; cf. *eleccyone* : *wone* (OE. *wuna*) 11012; *resun* : *doun* 7294; cf. *sorie* (soon) : *done* 9730; *custome* : *dome* 7604, 2369<sup>16</sup>, *he dous* : *hys rous* (ON. *hrōs*) 7424; *anouber* : *be touper* 1650; cf. *a-nouber* : *brober* 10624, *be touper* : *brober* 9944, *be touper* : *be roper* (rudder) 4626; *ouper* 4539, 7409, 7430, 2192, *oupere* 7411 *be touper* 1695, 2227, 7358, *anouber* 7403, *noun ouper* 1702, *noun of hem* 1758; *he doub* 7407, 7410, *bou doust* 10616; *sunner* (MS. B) 2254, *sunner* 8998; *proue* : *loue* 5125, 6880. Boerner also gives *moue* : *loue* (s.) 235, Med., *couer* (inf.) : *ouer* (OE. *öfer*) *Chronicle*.<sup>17</sup>

<sup>12</sup> Jordan, *Handbuch der mittelenglischen Grammatik*, 1925, § 50. Cf. NED. *bi-, bylaue*.

<sup>13</sup> *Modern English Grammar*, I, 8.11—8.14. Cf. *Great Vowel Shift*, p. 6.

<sup>14</sup> Luick, *Historische Grammatik der englischen Sprache*, §§ 477 ff. Cf. GVS. p. 8.

<sup>15</sup> *Neophilologus*, XXVII, 134 ff.

<sup>16</sup> The Anglo-Norman text has *custume* in the first case.

<sup>17</sup> A few of these examples were found after reference to O. Boerner, *Die Sprache Roberd Mannyngs of Brunne*, S.z.E.P. XII, Halle, Niemeyer, 1904. These have been carefully checked with the text. In some cases a slight divergence in spelling was found, e.g. 441/2 Boerner: *reuelatyoun* : *to doun*. Boerner gives more rimes from the *Chronicle* and *Meditations* (pp. 195/6).

Of the spelling *ouþer* there are a good many more instances, but it seems unnecessary to add more examples. The rimes are conclusive evidence enough, even if we discount something for the use of careless rimes, that the pronunciation of *o:* had become *u:* in the beginning of the 14th century in the N.E. Midlands, at least in some words. The spellings moreover prove it with certainty for the middle of the century, the Harleian MS., from which they were taken, being put by Sir F. Madden at about 1360<sup>18</sup>, the Bodleian MS. (one example) by Mr. Macray at about 1400, but even these spellings may have occurred in the original.

If we examine the examples it will be seen that the vowel is found to have changed in the following positions: between *d* and *n*, *m*, *s*, *þ*, between *n* and *þ*, *t* and *þ*, *br* and *þ*, *r* and *þ*, *n* and *n*, *s* and *n*, *r* and *v*, *m* and *v*, and initially before *þ* and *v*, so between dental, alveolar or labial consonants or before them. The fronted articulation of *o:* in these positions seems to have been favoured by the nature of the surrounding sounds, and it might be argued that the whole shift would seem to have originated in a process of assimilation by which *o:* was adapted to the fronted and narrowed resonance chamber conditioned by the surrounding dental, alveolar or labial consonants, and that consequently the change was not an independent but a conditional one. This modified pronunciation might subsequently have spread to other positions, thus creating the impression of a spontaneous change. If this view were correct, it might involve serious consequences with regard to our so-called sound-laws and upset all theories of 'drift' and tendencies in language. It seems best therefore to dispose of this attempt to explain the change by assimilation at the very outset. There are two possibilities: either the examples prove that the change begins to operate among certain favourable conditions, or they show a uniform change all along the line. In this case our examples obviously point to the first alternative. Here again there are but two possibilities: either the change is conditional or it is independent. If the change is conditional, it only entails a change in other positions by analogy, so that e.g. the unchanged *o:* in a word like *hook* was remodelled or replaced by the modified vowel in *do:n* > *du:n*. If on the other hand the change *o:* > *u:* was due to a certain tendency operative in the language at that period, that is, a general inclination among speakers to adopt a modified pronunciation, it would only be natural that such an inclination first made itself felt in positions favouring the change, that is, between consonants which already necessitated a fronted and narrowed pronunciation, to be followed later on by a change in positions less favourable to the change. We might here think of the comparison of a flood, which will first break the dam in its weakest spot, or rather of the corrosion of mountains by water, in which process it is the softest material which is worn away first, the harder rocky surface only following at a later period. Moreover, in assuming assimilation as the cause of the change, we cannot explain why the balance between modified and unmodified

vowels was subsequently shifted in favour of the modified ones, and not the other way about, or why the balance was not preserved. There is indeed no reason why the other words should have followed suit, unless there were a certain tendency at work promoting the change. Language rarely shows so extensive a spreading of phonological changes on purely analogical grounds, hence assimilation should be rejected as an explanation and some sort of general tendency be accepted as the cause.<sup>19 20</sup>

If this view is correct, and the change is due to a certain fundamental alteration in the articulation, as the whole shift indeed allows us to assume, we are entitled to expect changes in the articulation of the corresponding front-vowel *e*: at about the same time.

*e*: > *i*: In an article in *Neophilologus*<sup>21</sup> I drew attention to a few *i*-spellings and inverted *e*-spellings for *i*: in 14th century texts, one of which (*Shoreham*) also contained evidence of the change *o*: > *u*:. Now, in a review of Zachrisson's *The English Pronunciation at Shakespeare's time as taught by William Bullokar*<sup>22</sup>, the late Professor Van der Gaaf rejected the view held by Zachrisson that these *i*-, *y*-spellings indicate the change *e*: > *i*: (p. 40). He adduced a good many of these *i*-spellings dating from the beginning of the twelfth to the end of the fourteenth century. Van der Gaaf's opinion was that the *i*-spelling is a simplification of *ie* (for *e*:), which device was taken over from Anglo-Norman. He quotes a good many AN. instances as well (p. 41). But it seems doubtful if it is necessary, or indeed correct, to accept this 'simpler explanation', as the learned author himself called it. First of all, though the simplification of *ie* to *i* may have been introduced from AN. into ME., and perhaps its extension to English words may be natural, why should *y* also have been used in this case? It may be objected that the uncertain state of spelling in Middle English sufficiently accounts for this, but if these *y*-spellings occur at a date when there are also other indications of the change *e*: > *i*: such as inverted spellings and the parallel development of *o*: > *u*: is it necessary to assume this? Moreover, in his *Pronunciation of English Vowels 1400-1700*<sup>23</sup>, Zachrisson had already pointed out that these *i*- (and *ie*-) spellings in AN. only occur for sounds representing Latin *ɛ*: and *a*: after *c*, and refers to Menger, Stimming, Busch and Behrens (pp. 148 ff.) for further details. He then continues that 'It is highly probable that *i* in a considerable number of the following words depends on OF. *i* < *ie*' (71). Thirdly, of the examples adduced by Van der Gaaf, there are a good many which allow of a different interpretation, thus *Laȝ. A biliueð* may be WS. *ie*; *Trin. Hom. alimeð* may be an inverted spelling for *ü* (NED. 2-3 *a-lume*; Strat-

<sup>19</sup> In this connection we should think of the fronting of OE. *k* in connection with front-vowels, which never became a general shift, or of mutation, which is also strictly conditioned.

<sup>20</sup> It should be noted that among the examples from *Shoreham* there are a few before or after back-consonants, but this text is certainly of a later date.

<sup>21</sup> *Neoph.* XXVII, 134 ff. The example *ryue* should be struck out. It is, as Professor Zandvoort pointed out, ME. *rife*, *rive*.

<sup>22</sup> *English Studies*, XVIII, 39 ff.

<sup>23</sup> P. 71.

mann *a-lümeð*) or actually reflect *ü* > *i*; *bi, bie* may be Kentishisms, *bin* an early shortening, *betwine* has *i* already in OE., *gide* is possibly a Kentishism<sup>24</sup>; *Gen. and Exod timen*, already has *ȝ* and *i* in OE., *bi* is not so easy to explain in this text, but may be a weak-stressed form, *dritihed* may be a shortening. The only unimpeachable examples dating from before 1300 seem to be *Lamb. Hom. icwime, Trin. Hom. bi-wipen, Gen. and Exod. lif.*<sup>25</sup> The other examples all date from 1300 and later. Some of them might be ruled out for reasons similar to those mentioned above, but even then there is a large number left. In fact, the examples found by Van der Gaaf between 1300 and 1400 number at least 75. It seems to me that this difference is too striking to be overlooked. Especially towards the end of the period, the examples become so numerous that one conclusion is thrust upon us, namely that these spellings are indicative of the change *e: > i:*, and that therefore we are fully warranted in assuming this change to have begun in the fourteenth century, and rather in the first than in the second half.<sup>26</sup>

If we examine the examples we find here also that most of them are found between dentals, labials and alveolars. There are only a few after or before gutturals or the glottal: *hir* (here), *hirs* (hears), *kiping*, *sike* (seek). So here also the change first seems to make itself felt in circumstances favouring its development. It would therefore seem that the change *e: > i:* began at about the same time as that of *o: into u:* and rather early at that, while it seems to the present author quite admissible to assume a similar early date for the change *a: > æ:*, both in view of the connection between the three vowels, and of the subsequent proofs of this change, but until further evidence is forthcoming, we cannot hold it to have been proved at this early date.

It might be useful here to refute an objection that might be raised in connection with the sound development in French loanwords. Does not the sound development in such words offer objections to the early date of the vowel shift? I do not think it does. It is well-known that the majority of French loanwords entered English in the course of the thirteenth and fourteenth centuries<sup>27</sup>, and it would therefore be unwise to leave them out of account. They generally appear with their old sound values and subsequently share the vowel shift. But this does not necessarily provide us with a downward limit, for towards the end of this period they

<sup>24</sup> Cf. Sievers—Brunner, *Altenglische Grammatik*, Halle, Niemeyer, 1942, § 430. Anm. 2.

<sup>25</sup> Even these may be inverted spellings due to the change *i > e:*. Cf. Luick, HG. § 482, Anm. 1.

<sup>26</sup> That such words occasionally rhyme with words which undoubtedly had ME. *e:* proves very little, for the rhyme *e:-e:* was not at all uncommon, and may have been traditionally preserved. — The early instances of proper names with *i* for *e:* adduced by Van der Gaaf (*ibid.* p. 41) do not seem very convincing to me. The vowels in proper names must have been shortened at an early date in certain conditions, hence the *i*-spellings may here reflect the change *e > i.* (Cf. Luick, HG. § 379) or *e: > i.* (Cf. Jordan, MEG. § 34).

<sup>27</sup> Cf. The present author's article 'On the Loss and Substitution of Words in Middle English' *Neophilologus*, XXVI. 289

no longer enter English through the medium of the spoken, but of the written language, and would therefore naturally have their vowels pronounced in the same way as the corresponding English vowels. Moreover, the tendency causing the shift was probably operative over a considerable period, as is indeed shown by the fact that it begins to make itself felt first in certain phonetic conditions, in certain parts of the country and probably — there is ample evidence of this at a later period among the grammarians — among certain classes of the population. No serious objection can therefore be based on this ground, and words introduced towards the end of the fourteenth century would in all probability quite naturally share the development of earlier introductions and in case they were introduced through the medium of the written language would have their vowels pronounced in the English way.

It may be asked whether the early date of the changes *e: > i:* and *o: > u:* is not disproved by the fact that they did not share the subsequent development of ME. *i:* and ME *u:*, which cannot be proved to have set in before the fifteenth century.<sup>28</sup> In my view ME. *i:* and *u:* must already have undergone some subtle changes which prevented the coalescence, changes which in my opinion are connected with the whole vowel shift and are due to a modified articulation probably based on structural changes in the vocal organs, though this is difficult to prove. But even on other grounds it is unlikely that such coalescence could have taken place. There are indications that the changes *o: > u:* and *e: > i:* were attended by a certain shortening of these vowels. First of all there is the fact that the change takes place first between consonants formed in the same or nearly the same positions, which would favour a shortened vowel on articulatory grounds. Secondly there is the frequency of *u*-spellings, which also seems to point to a shorter quantity and a tendency to level the new sound under the *u*-phoneme. Thirdly, the later development of this new sound shows that the tendency was realised in some cases, especially before *d* and *n* (*flood, blood, done, month*) where its reduction in length caused its absorption by the *u*-phoneme, of which it shared the subsequent change to *a*. It is also significant that the shortening was repeated at a later date, when it affected words like *good, hood, book*, etc. Even the *i*-spellings adduced by Van der Gaaf may point in this direction. This reduced quantity of the new vowels must have been the cause that they did not coalesce with, and share the subsequent diphthongization of ME. *i:* and *u:*, whether or not these sounds were already in process of change at the time.

It might be asked in how far the view held by me is compatible with a phonematic explanation of the vowel shift, not indeed with the one given by the late Professor Van Wijk in his *Phonologie*, where he based

<sup>28</sup> Except in a few dialects, mentioned by Luick, and in some other cases, which, however, allow of a different interpretation. Luick, HG. § 481, also Anm. 1. Cf., however, also M. K. Pope, *From Latin to Modern French with especial consideration of Anglo-Norman*, Manchester, 1934, § 513.

himself on Jespersen's theory, but on a similar attempt which might be made starting from Luick's view that the change began with the vowels e:, o: and a:

First of all I have to admit that my explanation assumes organic rather than phonematic causes for the whole shift, the latter entering into it only in so far as the development of e: and o: is thought of as correlative, but even this connection is perhaps rather based on an organic — hence purely physical — correlation than on a phonematic one. It is true that the unity of the system is affected by a change in either of these vowels, but the change as such, though affecting the structure of the system, does not immediately affect it in its significatory function.

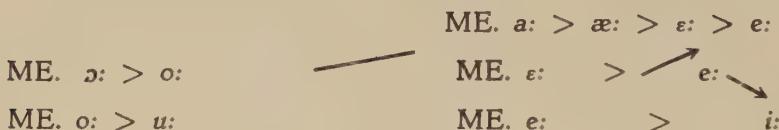
Where phonematic considerations do come in, even in my view, is in the subsequent development of the changing vowels. The divergencies between the opinions of the grammarians show that the tendency to palatalisation was not the same among all classes and that among certain speakers even ME. a: reached or tended to reach the i: stage (cf. Gill), a development which is also reflected by the pronunciation in some modern English dialects<sup>30</sup>, whereas among other speakers the sound at the same time still appeared to be ε:. Now this is the point where phonematics step in. The development of a: > æ: > ε: > e: > i: would have seriously interfered with the 'fonction significative', for it would have left the language with so large a number of homonyms that this, its main function, would have been greatly impaired.

In connection with the question of homonymity it might be argued that the danger of misinterpretation caused by homonyms has been greatly exaggerated by phonematicians, because it only arises in certain isolated positions and contexts which are by no means very common. While admitting this to be true, we cannot deny that the danger may become a very real one if whole classes of words are affected by it. A sound development promoting the wholesale production of homonyms would therefore, unless counteracted by other tendencies, defeat the very end of language itself.

That this i: pronunciation never gained any foothold worth mentioning in the Standard language is no doubt due to unconscious phonematic considerations. Its acceptance by large numbers of the community would have upset the proper functioning of language as a system of symbols, mutual understanding and communication would have been hampered to such an extent that phonematic considerations checked the other tendency and arrested the vowel at the e: stage.

In my *Great Vowel Shift* I drew attention to the fact that phonematic considerations are also responsible for the disappearance of ME. ε: in the process of the shift. In the vowel triangle of Middle English it stood in between a: and e:. When ME. a: gradually developed to e: and ME. e: to i:, the distance between these two phonemes became so slight that there was no room for a phoneme between them. Its divergence in pronunciation would have been too slight for it to have a distinctive value, hence the intermediate sound had to coalesce with one of the two others. That it ultimately coalesced with i:, and that the ε: pronunciation of this

phoneme, which of course gradually developed to *e:*, and which at one time was very common in certain sections of the community, was ousted by the *i:* type is, of course, not due to phonematic reasons, but to organic ones, namely to the same tendency which conditioned the whole shift.<sup>31</sup> Another phonematic reason, already put forward by Luick<sup>32</sup> is to be found in the fact that its counterpart in ME. had disappeared owing to the shift:



But this argument does not seem so very cogent to me, since in the course of the shift ME. *au* developed to *ɔ:*, which in time found a new counterpart in Mo.E. *εɔ*.<sup>33</sup>

It will, therefore, be seen that the explanation suggested by me in no way leaves phonematic considerations out of account, and it is not very clear either how they could be left out, since the synchronic view in which they play so large a part is after all nothing but a slice, a transverse section of reality, fixing a certain stage arbitrarily chosen for purposes of examination, whereas the reality of language lies in the evolving system itself.

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<sup>30</sup> Wright, *The English Dialect Grammar*, 1905, § 43.

<sup>31</sup> Though I agree with Wyld (*ibid.* p. 211) that the *i:* in *heat*, *meat* &c., is not to be derived from the *e: < ε:* pronunciation still evidenced by Cooper, I am not convinced, as is Helge Kökeritz (*Studia Neophilologica* XI, 288), that this *i:-*pronunciation represents a type adopted from a regional dialect. Professor Wyld declared himself unable to say whether it was due to a Regional or a Class Dialect (*ibid.* p. 210). I am inclined to think that the two forms existed side by side in the capital among different classes of the population, and that we therefore have to do with an adoption from a class dialect. The ultimate adoption of the *i:-*type 'seemingly through the influence exerted by the Eastern dialects' (H. Kökeritz, *The Phonology of the Suffolk Dialect*, Uppsala, 1932, § 268) would imply that some dialect other than that of the capital suddenly began to exert a powerful influence on the speech of the capital at about 1700. According to Kökeritz it was from the dialect of Suffolk that the *i:-*form was derived. This may ultimately be true, but I do not see any reason why there should have been any such strong influence towards the end of the seventeenth or the beginning of the eighteenth century, and unless historical reasons for such influence are adduced, I cannot believe in it, and consider it far more likely that the *i:-*type, whatever its ultimate origin may be, had been in use in London by the side of the *e: > ε:* type for a considerable time, for Gill already described the sound as used by the Mopse, not by dialect speakers.

<sup>32</sup> Luick, *Untersuchungen*, 1896, §§ 604 ff.

<sup>33</sup> This *ɔ:* was a perfect counterpart to *ε:* (< *æ: < a:*), whereas the new *o:* (< *ɔ:*) found its counterpart in *e:* (< *ε:*). The very disturbance of this new harmony reached in the course of the shift by the further development of *ε: > e:* is a further instance of what phonematic causes can and cannot bring about or prevent in the evolutionary process.

## Notes and News

### Sir Allen Mawer

#### In Memoriam

English philology, particularly English place-name study, has suffered an irreparable loss by the sudden death of Allen Mawer. He died of heart failure when on his way up to London for a meeting on July 22, 1942. His friends knew that his heart had been giving him trouble for some time past, and to them the sad message did not come altogether as a surprise.

Allen Mawer was born in London on May 8th, 1879. He took his B.A. degree at University College, London, but afterwards went to Cambridge as Foundation Scholar of Gonville and Caius College, and got a First Class with double distinction in the English Sections of the Medieval and Modern Language Tripos. He was a Fellow of Gonville and Caius from 1905 to 1911, became Professor of the English Language and Literature at Armstrong College, Newcastle, in 1908, was appointed Baines Professor of the English Language at Liverpool (after H. C. Wyld) in 1921, but in 1930 returned to University College, London, as its Provost, a post he held till his death. He was knighted in 1937 and was thus known as Sir Allen Mawer in his last few years.

Allen Mawer was one of the group of able young scholars who belonged to the school of W. P. Ker. From the first his interests were philological (historical and archaeological) as much as purely linguistic. His first published work, *The Vikings* (in Cambridge Manuals, 1913), is an excellent and well-written handbook, but it is suggestive and contains results of independent research. Two papers published in the same year show that he had already begun his studies on the place-names of Northumberland and Durham. One is a special study of Scandinavian place-names in these counties (*The Scandinavian Kingdom of Northumbria*, in Essays and Studies presented to William Ridgeway). The other is *Some Unconsidered Elements in English Place-names* (Essays and Studies, IV), in which most of the names dealt with are from Northumberland and Durham.

In the years next following 1913 — the years of the First World War — Mawer was busy working at his monograph on the *Place-names of Northumberland and Durham*, which did not appear till 1920. He once hinted to me that the book had been prepared under unfavourable circumstances. However, it placed Mawer in the very first rank of English place-name students. It follows traditional methods in being an etymological dictionary of the names, but it marks a very definite stride forward as regards wealth of material and stringency of method. It was the foremost of county monographs of its type.

There had long been a feeling in England that it was time for English scholarship to undertake a systematic survey of English place-names on lines similar to those followed in Scandinavia. It was now obvious that

Mawer was the scholar to take the lead. He began paving the way by appeals to the learned world in England, especially the British Academy. An address delivered before the Academy already in January 1921 (*English Place-name Study. Its present condition and future possibilities*, printed in the Proceedings of the Academy) and an inaugural lecture at Liverpool University on Febr. 3rd, 1922 (*Place-names: an Essay on Co-operative Study*) drew attention to the importance of a systematic survey of English place-names, the valuable lessons to be learnt from them, the difficulties of the study, and the need for co-operation. Thanks chiefly to Allen Mawer's untiring efforts the English Place-name Society was founded in January 1923 in order to finance the great survey planned. The Society met with a remarkable response from the public. As early as 1924 it counted about 550 members; in 1930 the figure had risen to 865. Great interest was shown by scholars and others and the British Academy from the first gave its approval and encouragement, from 1924 also pecuniary support.

The chief burden of the immense preparatory work lay on Allen Mawer's shoulders, and so no doubt did the task of drawing up the plan for the survey, but here he had the fortune to find willing and able co-workers, foremost Professor F. M. Stenton of Reading University. The plan was to publish one volume yearly, each dealing with a county or a group of small counties, but the publication for the first year (1924) was an Introduction to the Survey, whose second volume, the important *Chief Elements Used in English Place-names*, was Allen Mawer's contribution. From 1925 one volume has been published every year, the last being that for Middlesex, exclusive of the City of London (1942). The first of these volumes dealt with Buckinghamshire, the second with Bedfordshire and Huntingdonshire and so on. Altogether the Society has published 18 volumes. Chief editors have been Mawer and Stenton, but in later years an increasing part of the preparatory work has been delegated to younger helpers, the chief editors taking responsibility for the volume as a whole.

It is really a feat of no small magnitude to have kept this great undertaking going without a hitch for so many years, and the chief credit is due to Allen Mawer. His organizing skill, his indefatigable energy, his infectious enthusiasm and unselfish devotion, his capacity for enlisting the interest and co-operation of other scholars and for frictionless collaboration, have been invaluable assets for the undertaking, as has been his scholarship, his etymological acumen, his sound method, and his experience as a place-name student. It will indeed not be easy to replace Allen Mawer. The standard of the volumes published is high, and they constitute a corpus of English place-names whose value will never be impaired. This does not imply that the volumes are above all criticism. If in certain cases they may leave something to be desired that is probably due to the very fact that one volume has had to be published every year. It has hardly been possible to devote sufficient time and thought to all the numerous problems implied.

It is in a way to be regretted that in his later years Allen Mawer could hardly find sufficient leisure for research work outside that bound up with the work of the Society. The provostship entailed heavy duties and manifold responsibilities and would not afford much spare time. Apart from the volumes of the Society Mawer did not publish very much after 1920, and what he wrote was mostly connected with the work for the Survey. The most important of these contributions is *Problems of Place-name Study* (1929), a study of very great interest. Of shorter articles may be mentioned: *Place-names and History* (1922), *Some Place-name Identifications in the Anglo-Saxon Chronicles* (Brandl-Festschrift 1925), *Some Unworked Sources for English Lexicography* (in *A Grammatical Miscellany offered to Otto Jespersen*, 1930), *English Place-names and their Pronunciation* (Essays and Studies XVII, 1931), *The Scandinavian Settlements in England as reflected in English Place-names* (Acta Philologica Scandinavica, 1931-2), *The Scandinavian Settlement of Northamptonshire* (Namn och bygd, 1932), *Some Notes from Wiltshire* (Studia neophilologica, 1942).

Allen Mawer may be called a great scholar if he is measured by the magnitude of his achievement and his weighty influence on one important branch of English philology. Personally he was single-hearted and modest, a gentleman in the best sense of the word. Those who came into closer contact with him will remember him as a true friend and a noble character.

Lund.

EILERT EKWALL.

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### Irony in Old English Poetry

In 1933 Schücking adduced some examples of what he considered to be irony in the Old English poems *Beowulf*, *Maldon* and *Waldere* in his essay *Heldenstolz und Würde im Angelsächsischen* (p. 9 and notes 3 and 4), and on p. 39 note 2 he expressed his doubt whether Klaeber was right in saying that there is no trace of humour in the poem (Klaeber, Ed.<sup>2</sup> p. LXI). Since then Schücking has again taken up the subject of irony in an article, *Heroische Ironie im ags. "Seefarer"*, which he contributed to the collection of articles presented to Max Deutschbein, *Englische Kultur in sprachwissenschaftlicher Deutung* (1936; pp. 72 ff.). In reading Dr. Pirkhofer's book *Figurengestaltung im Beowulf-Epos* (Anglistische Forschungen 87, 1940), a review of which will shortly appear in this journal, I found that this author sides with Schücking as against Klaeber, and also finds irony in *Beowulf*. Now in his third edition of this poem (1936; p. LX) Klaeber has considerably toned down his denial of humour in *Beowulf* (perhaps owing to an article contributed by Bryan to the Klaeber

unwilling to admit the existence of humour in the poem. It may therefore seem justified to look more closely into the question of humour or irony in Old English poetry.

I begin with Schücking's conception of ll. 20-23 of the *Seafarer*, which run as follows (Sweet's *Reader*):

[hægl scurum fleag.  
Pær ic ne gehyrde butan hlimman sæ,  
iscaldne wæg, hwilum ylfete song:]  
20 dyde ic me to gomene ganetes hleopor  
and huilpan sweg fore hleahtor wera,  
mæw singende fore medodrince.

Schücking holds that these lines do not correspond with what precedes and what follows: "Soll hier wirklich gesagt sein, dass ihm der wilde Möwenschrei Jubelsang und Becherklang in der Methalle ersetze? Eine solche Auffassung der Worte würde nicht nur ..... eine so leidenschaftliche Naturliebe voraussetzen, wie sie auf nahezu ein Jahrtausend ohne Parallelen wäre, sondern sie passt auch durchaus nicht in den Zusammenhang, der ja ersichtlich gerade die Schrecken der winterlichen Seefahrt schildern soll" (p. 73). Schücking then goes on to say that this passage is a characteristic example of that ironical battle-humour which is such a typical feature of the Germanic heroic narrative style.

Some objections may be raised against this interpretation of the passage. In the first place, why should there be battle-humour in this elegy? The mental attitude of the Seafarer to the miseries of his life is not at all like that of the man who is going to fight; on the contrary, there is in this poem, as also in the *Wanderer*, a resignation to misfortunes that strikes us more as Christian than as heathen-germanic. Secondly, I venture to say, with all due respect for the remarkable and truly admirable work done by Prof. Schücking, that he seems to me to have missed the point of the passage, for it should be taken together with ll. 12 ff.:

þæt se mon ne wat,  
þe him on foldan fægröst limpedð.  
hu ic earmcearig iscealdne sæ  
winter wunade etc.

One of the main points of the first part of the *Seafarer* is the contrast that is expressed between life at sea and life on land. The same idea, expressed in ll. 12 ff., viz. that he who lives on land does not know what a seafarer has to go through, is also expressed in ll. 27 ff.; 39-45; 55 f. This same contrast is also referred to in our passage ll. 20 ff.: what I hear there, viz. at sea, is the roaring of the sea, etc.; instead of the joys of life on land, I have to find joy in the cry of the birds. So our passage fits perfectly in the context (ll. 12-22). Incidentally, it may be remarked that also Theodora Idelmann's paraphrasing of our passage, quoted by Schücking (p. 72), misses the point: there are no "reminiscences of the past", but the

lines 20 ff. should be seen from the point of view of the contrast between life at sea and on land, which is the main subject of the first part of the *Seafarer*. Thirdly, if the *Seafarer* belongs to a group of exile-poems that have much in common as regards vocabulary and mood, as is pointed out by Liljegren in his article *Some Notes on the OE. Poem the Seafarer* (*Studia Neophilologica* XIV, 1942, pp. 146 ff.)<sup>1</sup>, it is rather striking that no trace of irony should occur in any other of these exile-poems and no fighting attitude is depicted or even hinted at in any of them. This does not make it very probable that the *Seafarer* should contain an example of irony.

I now pass on to *Beowulf*. As has been said already, Klaeber<sup>3</sup> has toned down his flat denial of the existence of humour in *Beowulf*, expressed in the second edition. In the third edition he makes a division of two groups: 1) passages possibly (Klaeber<sup>2</sup>: certainly) not meant to be humorous; 2) passages in which "a certain kind of grim humor or irony may have to be recognized". To the first group belong 138 ff., 560 ff., 793 f., and 841 f., to the second 157 f., 450 f. (?), 1228 ff., note on 597. Some of these passages illustrate the familiar style figure of litotes, which, according to Klaeber<sup>3</sup> (p. LXV) is so "highly characteristic and much fancied by the *Beowulf* poet". Now it is rather subjective whether one considers that this style figure had a comical effect on the hearers or not, but in view of the fact that it occurs so often in a positively non-comical meaning I am inclined to think that what may affect us<sup>2</sup> nowadays as rather comical was not so felt by the Anglo-Saxons. This holds good for the passages 138 f. (understatement), 793 f., 841 f., (both cases of litotes), in which I find nothing humorous or ironical and which certainly need not be taken in a humorous sense (793 f., 841 f., Pirkhofer, l.c., p. 54, also taken in a non-humorous sense; similarly, Hoops, *Kommentar*). There remains l. 560:

Ic him benode  
deoran sweorde, swa hit gedefe wæs.

Here, indeed, the use of *benode* (cp. Schücking, *Heldenstolz*, p. 22) can only be called sarcastic (so Hoops, *Kommentar*), or grimly ironical, as it is taken by Schücking (*Heldenstolz*, p. 9).

As regards the passages of the second group, I find no irony in the first, ll. 157 ff., which I consider as an example of litotes. In ll. 1228 ff. there will probably have been a kind of dramatic (grim) irony in connection with the context: the Danes proved to be far from loyal to their lord and Hethric was killed by Hrothulf. These events were known to the hearers,

<sup>1</sup> There are differences, when one regards them from the elegiac point of view, as I pointed out in an article on *The Elegiac Mood in Old English Poetry* in this journal, XXIV, 1942, pp. 33 ff.

<sup>2</sup> The wording of *Guthlac* 1330 may strike us as rather comical: *Huru ic swiðe ne bearf hinsib behlehan*, although everybody will agree that there is no question of humour here; it is a typical example of litotes.

so that the eulogy of the queen must have struck them as dramatic irony (cp. Kemp Malone, *MLN* 41, 466, and Hoops, *l.c.*). Here we have, then, an example of irony arising from the context, not inherent in the use of one word, as in l. 560. As to l. 597, *Sige-Scyldinga*, Klaeber is in doubt in the third edition: "Or was irony intended?" and he refers to Bryan's article mentioned above, but at any rate, if there is irony here, it is contained in one word.

There remain ll. 450 ff. Klaeber's interrogation mark no doubt refers to the uncertainty of the meaning of *feorm*. Both Klaeber and Hoops favour the view that the word refers to the burial of Beowulf and then the word is certainly used in a very grimly ironical way (Pirkhofer, p. 110). Schücking (*Heroische Ironie*, p. 73) adds one more example of grim irony in *Beowulf*, viz. l. 530, when Beowulf addresses Unferth, who has just been mocking at him, as *wine min*. Neither Hoops nor Klaeber comment on the use of *wine* here. This example is a fine discovery of Schücking's.

Besides in *Beowulf*, Schücking also finds irony in *Maldon*, *Waldere* and the *Wife's Complaint*. *Maldon* 45 ff. is indeed an example of grim irony (the same words are used by E. V. Gordon in the note to l. 48 in his edition): before the battle *Byrhtnoð* says, in answer to the proposal of a truce made by the Vikings, that the tribute will consist of poisonous spears and tried swords, but that the enemy will not like that in battle. So here we have a case like *Beowulf* 1228 ff., grim irony arising from the context. The example from *Waldere* is, like B. 530 and *Maldon* 45, a discovery of Schücking's: in *Waldere* I, 17 (II, 17 in Norman's ed.) *Waldere* exclaims: take, if you dare, the grey corslet from me, who am *heaðuwerig* = weary of battle, which is, in connection with what follows, a fine example of grim irony contained in one word.

Finally, we come to the *Wife's Complaint* 31, *bitre burgtunas*. Schücking finds irony in the use of *burgtunas* for the hills that surround the Wife. This case, it seems to me, is to be compared with *Seafarer* 20 ff.: it is a bitter complaint, quite in keeping with the context, but there is hardly any place for irony in this or in any of the other lyrical poems.

Summing up, then, it may be said that in Old English poetry there is very little, if any, humour. The style figure of litotes may sometimes strike us as comical, but it is very doubtful indeed, if it had this effect on the Anglo-Saxons. As litotes occurs so frequently in a non-humorous sense and as the general character of Old English poetry as a whole is very serious, passages illustrating litotes should not be taken as humorous. It is true, there are some examples of irony, but the irony is of a grim nature and is mostly contained in one word (B. 530; 560; 597?; 450?; *Waldere* I 17); sometimes it arises from the context (B. 1228 ff.; *Maldon* 45 ff.). It is also rather curious that, as Schücking points out (*Heldenstolz*, p. 10 note 1), the verb *hliehhan* has etymologically much, but psychologically little to do with German *lachen*, and as Heusler remarks

gesteigerten Kraftgefühls, nicht der Heiterkeit oder der Komik". Similarly, the same scarcity of irony that we find in Old English we also notice in the Edda. Detter-Heinzel, in their commentary on the Edda (Hóv. 66<sup>5</sup>) remark: "Ironie ist im Altn. nicht häufig, kommt aber vor".<sup>3</sup>

Wageningen.

B. J. TIMMER.

### A Note on 'Lewti'

Like many other Coleridgean poems, *Lewti* has come down to us in several drafts; and, as in the case of *Dejection*, the name of the person addressed presents some variations in the successive versions of the poem. But whereas in *Dejection* the reasons of the changes were conspicuous enough,<sup>1</sup> and the names themselves were either clearly stated,<sup>2</sup> or, when clothed in an impersonal or allusive garb, translucid,<sup>3</sup> the mutations in *Lewti* are far from being as clear as the tuneful brook. In what is certainly the earliest draft,<sup>4</sup> the name of the heroine was Mary, and it is the only one that presents no difficulty. Campbell was the first to point out that it could only be Mary Evans,<sup>5</sup> and Professor Lowes, by a comparison of that early draft with a group of Coleridge letters of the time of the latter's break with Mary, proved that no reasonable doubt could be left as to its identity.<sup>6</sup> To his demonstration may be added a further clue, of little importance to be sure, but rather interesting.

This earliest version, or let us say the Mary-draft, has a comparison which is to be found in that draft only, and no single trace of which has remained in the three other extant versions; the white waves of Tamaha's stream somewhat strangely recalled to the poet the teeth of his beloved:

Now twinkling regular and white  
Her mouth, her smiling mouth can shew  
As white and regular a row

<sup>3</sup> It is evident that the kind of humour found in Edda poems like *Prymskvípa* and other poems about gods has nothing to do with the grim irony that is occasionally found in Old English poetry.

<sup>1</sup> Coleridge could not of course have published the original letter-poem as composed on April 4, 1802, and addressed to Sara Hutchinson. The name of Sara as well as some passages of a more private nature had to be suppressed; and the substitution of Wordsworth removed the difficulty. See E. de Selincourt, 'Coleridge's *Dejection: An Ode*.' *Essays and Studies*, XXII, 1937, pp. 7-9.

<sup>2</sup> Sara and William.

<sup>3</sup> 'Edmund' for Wordsworth, or even the vague 'Lady' for Sara.

<sup>4</sup> See *The Poetical Works of Samuel Taylor Coleridge*. Ed. by J. D. Campbell, London 1893, p. 568; *id.*, ed. by E. H. Coleridge, London 1912, pp. 1005-6.

<sup>5</sup> Campbell, *ibid.*; and *Samuel Taylor Coleridge, A Narrative of the Events of his Life*, London, 1894, pp. 30 f.

<sup>6</sup> John Livingston Lowes, *The Road to Xanadu*, Boston 1930, p. 514.

The dropping of this passage might be explained, no doubt, on artistic grounds only, but I suspect that something else lies behind it. In opposition to Lamb, who seemed to be seduced by a fine set of teeth only in a chimney-sweeper's smile, Coleridge thought it no mean attribute of feminine charm, and was apparently quick to notice it. One remembers the passage in Satyrane's second letter about the ladies 'all in English dresses, all rouged, and all with bad teeth: which you notice instantly from their contrast to the almost *animal*, too glossy mother-of-pearl whiteness and the regularity of the teeth of the laughing, loud-talking country-women and servant-girls.'<sup>7</sup>

At the time of the Susquehannah scheme, just when the earliest draft of *Lewti* was probably composed, Coleridge's interest in women's teeth comes out in a rather unexpected context. The poet tells Southey about his regular meetings at the 'Salutation and Cat' with an anonymous and rather mysterious 'most intelligent young man' who spent five years in America, and 'came from thence as an Agent to sell Land.' Now that intelligent young man who by the way seemed to be no novice in his business, warmly recommended the Susquehannah and drew a most alluring picture of it to Coleridge; the land was beautiful and secure from hostile Indians, the young pioneers might get credit for the land, nay even literary characters were supposed to make money there, and from the further statements of that ingenious agent, we may guess Coleridge's questions: 'He never saw a *Byson* in his life, but has heard of them. They are quite backwards. The Mosquitos are not so bad as our Gnats — and after you have been there a little while, they don't trouble you much. He says the Women's teeth are bad there — but not the men's — at least not nearly so much — attributes it to neglect — to particular foods — is by no means convinced it is the necessary effect of Climate.'<sup>8</sup> This gives us an idea of the poet's inquiries and of the young man's skill in convincing an already half-won Coleridge of the blessings of that new promised land. Apart from some natural misgivings about wild Indians, mosquitos and bisons (unpleasant neighbours even for a dauntless pantisocrat), it is certainly significant to see him preoccupied with women's teeth (and the word is underlined in Coleridge's letter). One gathers what disastrous effect that last revelation produced on Coleridge from the efforts of the intelligent young man to appease the poet's fears by ascribing the root of the evil to a purely casual ground and, God forbid, not to climatic conditions.

If the gracious phantom of Mary Evans is still missing in the picture, the definite link, however, is to be found in Coleridge's letter to her mother, Feb. 22, 1792.<sup>9</sup> Describing a visit at some dentist's, 'brother Coly' writes: 'after a hearty laugh, I sat down, and let the rascal *chouse* me out of a half guinea by scraping my grinders — the more readily, indeed, as I recollect the great penchant which all your family have for delicate teeth.'

<sup>7</sup> S. T. Coleridge, *Biographia Literaria*. Ed. by J. Shawcross, Oxford 1907, II, p. 151.

<sup>8</sup> *Unpublished Letters of Samuel Taylor Coleridge*. Ed. by E. L. Griggs, London, 1932, I, p. 23.

<sup>9</sup> *Letters of Samuel Taylor Coleridge*. Ed. by E. H. Coleridge, London 1895, I.

Now it needs no particular insight into feminine psychology to guess that this 'penchant' stands in some connection with the probable fact that the Evanses *mère et filles* had actually fine sets of delicate teeth; and that in the case of Mary, Coleridge was the man to appreciate it, the earliest draft of *Lewti* would thus prove. No wonder, therefore, that the disappearance of Mary's far too compromising name in the second version of the poem should have carried with it the omission of a tribute specifically paid to her.

But we have not yet done with the name of Mary — just as there were two Saras, there were also two Marys. Professor Lowes called attention to a copy of *The Annual Anthology* in the Harvard College Library, bearing two annotations in what he surmises to be Southey's hand.<sup>10</sup> The first, opposite the title of the poem in the table of contents, reads 'A school poem of W. W. corrected by S. T. C.', which the second, below the poem itself, repeats in but slightly different terms. I happened to see the notes myself, and if anything was written point blank, it was this. It was a puzzle indeed, and I wondered whether Southey, having perhaps seen a copy of the Mary-draft, thought it was addressed to Mary Hutchinson and therefore ascribed it to Wordsworth. Thanks to the recent publication by Professor de Selincourt of Wordsworth's juvenilia,<sup>11</sup> the problem has now found a solution. Southey's notes in the copy of *The Annual Anthology* prove to be scrupulously correct, and the schoolboy poem of Wordsworth, the prototype of the early draft of *Lewti*, has now come to light. It was entitled *Beauty and Moonlight*, and was written for Mary Hutchinson at the time of his early devotion to her, long before the *Annette* interlude. The opening lines of that poem are indeed almost identical with those of Coleridge's early draft, the first line having even remained untouched.<sup>12</sup>

The sequence of the names is now complete and clear: from Wordsworth's Mary (Hutchinson) in the earliest *Beauty and Moonlight* form, the name of the heroine passed to Coleridge's Mary (Evans) in the first Coleridgean draft, then to an intermediate and fleeting Cora in the second, finally to adopt the form Lewti in which it now shines as firm as in the 'orbe of starres fixed'.

Puzzling as it is, one feels that Cora is most probably a literary reminiscence. At least no character bearing that name appears to have been even in the remotest connection with Coleridge, nor does it allow us, in whatever way its letters are shuffled for the purpose, to find a solution in some Coleridgean anagram of the Asra kind. The only solution offered so far is Mr. Meyerstein's, who would see in Cora a derivation from Chatterton's Cawna in the *African Eclogues*.<sup>13</sup> The difficulty of that explanation, however, resides precisely in that transmutation of the name for which it

<sup>10</sup> Lowes, *op. cit.*, p. 516.

<sup>11</sup> *The Poetical Works of William Wordsworth. Poems Written in Youth*. Ed. by E. de Selincourt, Oxford 1940.

<sup>12</sup> These details I owe to the review of Professor de Selincourt's edition in the *T.L.S.*, Jan. 25, 1941, p. 39, as, owing to the war, I was unable to procure a copy of the volume.

<sup>13</sup> E. H. W. Meyerstein, 'Chatterton, Coleridge and Bristol.' *T.L.S.*, Aug. 21, 1937.

is hard to give a plausible reason. If a literary reminiscence — which is not yet proved — I would rather suggest a poem of Helen Maria Williams entitled *Peru*, which met with great success when first published in 1786,<sup>14</sup> and where we have actually a Cora in the midst of some wild Indians (the title of the Cora-draft, it should be remembered, read *The Wild Indian's Love-Chant*).

As to Lewti, neither anagram nor literary reminiscence have proved able, so far, to rob it of the slightest parcel of its mystery.

Lausanne.

ADRIEN BONJOUR.

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**The Castell of Perseverance, l. 26.** In their edition of *The Macro Plays* (EETS, Extra Series, XCI, 1904), Furnivall and Pollard print l. 26 of the Prologue to *The Castell of Perseverance* thus:

Wheþer he wyl hymse[lf] sauë or his soule per[yll].<sup>3</sup>

adding in a footnote:<sup>3</sup> ? MS. The Glossarial Index explains: 'peryll, *v.t.* 77/26, peril, endanger.'

It seems to have escaped the editors' attention that by interpreting what is apparently an illegible word in the MS. as 'peryll' (to rhyme with 'skyll' in l. 22) they have disturbed the stanzaic pattern of the Prologue. Like most of the rest of the play, it is written in bob-and-wheel stanzas; but unlike the majority of those of the play proper, each stanza of the Prologue ends in a line containing one or more words repeated in the first line of the next. Thus 13-14: 'þat knowyn wyl our case! — þe case of our comynge, 3ou to declare,'; 39-40: 'þis mans soule is soylyd with synnys moo þanne seuyn — whanne mans sowle is soylyd with synne & with sore,'; 52-53: 'Man callyth to þe Castel of good Perseuerance — þe Castel of Perseuerans. wanne Mankynde hath tan,'; etc.<sup>1</sup> Line 26 is the last line of the second stanza; l. 27, the first line of the third stanza, reads: 'spylt is man spetously, whanne he to synne asent;'. As will be seen, these two lines have not a

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<sup>14</sup> L. D. Woodward, *Une Anglaise Amie de la Révolution Française*, Hélène-Maria Williams et ses Amis, Paris, 1930, p. 198.

<sup>1</sup> Cf. a similar feature in *Pearl*, where, however, not two, but six stanzas are linked by the same word, in addition to each group of five being distinguished by a similar refrain; and see Schipper, *Englische Metrik* I. 316, 391; *History of English Versification*, p. 280. The device is known as 'concatenatio'. There are about twenty instances of it in the play itself. In the last of these (3405-3406) a Latin verse at the end of one stanza is echoed by an English verse at the beginning of the next:

quia oblitus est Deum (sic) creatoris sui.

for he hath for-getyn þee þat hym wrout,

single word in common: a departure from the pattern which makes the reading 'peryll' suspect. We suggest that what the author or copyist wrote was 'spyll', i.e. ruin, destroy, the pp. of which, 'spylt', also occurs in l. 452 of the same play: 'for his folye schal make hym spylt'. With this emendation, line 26 conforms to the stanzaic pattern of the Prologue:

Wheber he wyl hymself sauе or his soule spyll.	26
spylt is man spetously, whanne he to synne asent;	27.
Z.	

## Reviews

*Old English æ in the Earlier Text of Layamon.* By GUSTAF STERN. (Göteborgs Högskolas Arsskrift XLVII. 1941: 24.) 31 pp. Göteborg: Wettergren & Kerbers Förlag. Price Sw. Kr. 3.—.

In this pamphlet Mr. Stern gives a full treatment of OE.  $\bar{\alpha}^1$  and  $\bar{\alpha}^2$ <sup>1</sup> as they appear in the earlier text of Layamon's *Brut*, i.e. the version contained in MS. Caligula A 9, written by two scribes (referred to as F and S respectively) in the first quarter of the thirteenth century. He divides his material into different groups: with length retained, in position of shortening,  $\bar{\alpha}^1$  before *z* and  $\bar{\alpha}^1$  after *z* and *sc*;  $\bar{\alpha}^2$  before *z*, *h*, *w*. He studies each group separately having "recourse, in details, to a statistical method". He gives us not only the number but also the percentage of the different spellings. He sums up the result of his statistics in two tables, which he gives as appendices at the end of his study. This is neatly done, and a mere glance at these tables convinces us that Luhmann's statement<sup>2</sup> according to which "die Zusammenstellung des Materials ergibt, dass kein Unterschied zwischen ae.  $\bar{\alpha}^1$  (wg. *ai* + *i*) und ae.  $\bar{\alpha}^2$  (wg. *ā*) besteht" was erroneous. We agree with Mr. Stern when he says (p. 29) "On the contrary, although there is a not inconsiderable variation, the figures show a decided majority in the one case (i.e. OE.  $\bar{\alpha}^2$ ) for  $\bar{\alpha}$ , after shortening *a* or  $\bar{\alpha}$ , in the other case (i.e. OE.  $\bar{\alpha}^1$ ) for *e*, after shortening *e* or *eo* ... A consistency of this degree can only be interpreted as showing that the Old Anglian distinction between ( $\bar{\alpha}$ ) from WGerm. *ai* + *i*, and ( $\bar{e}$ ) from WGerm. *ā*, persisted in Layamon's dialect," — i.e. the very distinction

<sup>1</sup> Mr. Stern, like Hall and other scholars, uses  $\bar{\alpha}^1$  and  $\bar{\alpha}^2$  respectively of the product of mutation of OE. *ā* and of OE.  $\bar{\alpha}$ ,  $\bar{e}$  (WG. *ā*). For reasons stated elsewhere (see *E. St.* vol. XX. no. 5. p. 218) the more logical numeration  $\bar{\alpha}^1$  (for WG. *ā*) and  $\bar{\alpha}^2$  (for mutation of OE. *ā*) is to be preferred and will be used in the present review accordingly.

<sup>2</sup> A. Luhmann, *Die Ueberlieferung von Layamons Brut*, *StEPh* XXII, 1906, p. 107.

to be found in the Vespasian Psalter Gloss (VP) in which e is the normal spelling for OE. æ<sup>1</sup> and æ for OE. æ<sup>2</sup>. Yet Mr. Stern, although admitting that "the OE. prototype of Layamon's dialect must have been similar to the dialect of the Vespasian Psalter, but not identical with it", refuses to employ the Psalter forms as a starting-point. For "although this may be satisfactory for a brief survey (as the one I give in my phonology of *Iuliene* — d'A.)<sup>3</sup> the method breaks down when we attempt a detailed examination".

With all due deference to Mr. Stern, we cannot help feeling, however, that the language of VP. must be taken as a convenient starting-point in the study of the phonology not only of *Iuliene* but also of the Caligula version of the *Brut*, since it is the most closely related of recorded varieties of Old English to the older unrecorded antecedents of *Iuliene* and of the *Brut*. An example chosen among many others suffices to show the close relationship of the texts. Let us take the treatment of the sounds here concerned. The evidence runs as follows: OE. æ<sup>1</sup>, æ<sup>2</sup>, VP e, æ, Layamon e, æ, *Iuliene* e, ea. This tallies with the region — North-Worcestershire — where the *Brut* is definitely stated to have been composed and written, although the text has reached us in a confused state. This confused state explains why "although Saxon features occur, the text as a whole is undoubtedly Mercian in character" (p. 4). It also explains why "scholars are divided in opinion concerning the dialect of the earlier text (A) of Layamon's *Brut*" (p. 1). Yet the scholars Mr. Stern cites generally agree about its Western and Mercian character. On the other hand we do not find it "remarkable that the statement of the scholars just mentioned (e.g. Miss Serjeantson) should have been neglected by Luick, Jordan, Wright, and Wells", since her article was published in R.E.S. in 1927. Or how could Luick (1914) and Wells (1916) have been acquainted with O. Kühl's work (1918)? Besides, Jordan refers to the latter's work in his *Handbuch der Mittelenglischen Grammatik*, p. 5. This is only a minor point but it reveals a lack of accuracy which is to be deplored in an essay dealing with statistics, as for instance when the author states (p. 5 note 1) that "in order to simplify the statistics I take lines 1-2999 as written by F, and I disregard his short piece in the middle of the text". Although he adds that "this slight inaccuracy is of no importance in practice, since I do not take into account small differences of percentage," we cannot help feeling that this is a mistake. If we are making statistics let them be as accurate as possible, otherwise what is the use of them? Moreover in the fifty-eight lines thus attributed to F we meet several cases of æ<sup>2</sup> as *twemen*, *del* (also spelt *deal*), *to-dalen*, *æne*. On the other hand we miss in the tables on p. 30-31 the statistics of both F and S. Another instance of inaccuracy is to be seen in the distinction made in the etymons between OE. (presumably meaning WS.) and Anglian, as for instance OE. *mære*, OE. *hlæfdige* in opposition to OAnglian *wēpen*, OAnglian *bēr*, OAnglian *wēron*. But some

<sup>2</sup> An Edition of *þe Liflade ant te Passiun of Seinte Iuliene*, Liége, 1936.

of the forms cited as Old English are equally Anglian just as some of the forms labelled Anglian are not specifically Anglian, as *æfre*, *ræsden*, *zēr*. This leads the author to strange vagaries as, for instance, when he states in the short item (2.92) dealing with OAnglian *zēr* that "the scarcity of ea confirms the absence of diphthongization. Similarly Cornelius p. 119." See, however, Sievers, § 109.

It is always very dangerous to build a theory on the sole study of just two sounds and to conclude that "Having in this way gained some knowledge of the sound values, we shall be able to turn to the historical problems, and to fit the Brut into its due place in ME. phonology". Yet it would not be fair to say that Mr. Stern has not seen the danger of such an attitude, for he wisely remarks on p. 8 that "A complete discussion of the a æ e problem would require an examination also of words with OE. ā, ē, ī, ēa, ēo, and others. Since that is not possible within the limits of the present paper, I contented myself with giving the facts and a few indispensable comments, reserving a full treatment for a later opportunity". So that after all the present study is just a preliminary chapter to a larger work to which we are looking forward and to which we wish all success.

Liège.

S. T. R. O. d'ARDENNE.

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*Diminutieve en Affektieve Suffixen in de Germaanse Talen.*  
 Door E. KRUISINGA. (Mededeelingen der Nederlandsche Akademie  
 van Wetenschappen, Afd. Letterkunde, Nieuwe Reeks, Deel 5.  
 No. 9.) 62 pp. Amsterdam: Noord-Hollandsche Uitg. Mij.  
 1942. Price f 0.90.

If there is any department in the whole range of current linguistics on which Mr. Kruisinga has not shed the light of his high-powered lamps, or which he has not subjected to the acid test of his critical faculties I should like to be told about it. No sooner have the English words at large been compelled to lay bare their structural secrets (*De Bouw van het Engelse Woord*) than the diminutives are threatened with having their privacy raided, and if I know Mr. Kruisinga there will not be a shred of it left when he is done with them. The report of this domiciliary visit has meanwhile been published and is embodied in a pamphlet which announces itself as *Diminutieve en Affectieve Suffixen in de Germaanse Talen*. No middle flight, forsooth, which the author attempts! It appears, however, that the 'Germaanse Talen' are to be restricted to English and Dutch with occasional glances at German and Afrikaans, and the author is careful to point out that, in thus practising self-effacing economy, he rises superior to so many others who mistakenly collect masses of examples from imperfectly understood languages and so miss much of the complete understanding and

painful precision which are indispensable for the study of a language. No such sciolism for Mr. Kruisinga! Still, a soberer title, shall we say: "Diminutieve en Affektieve Suffixen in het Nederlands en het Engels" would not have been amiss and would sufficiently have described the contents of the pamphlet.

The English language is not well off for diminutive suffixes, their number being confined to three: *-ette*, *-let*, *-ling*, as indeed anyone knows who has cultivated the habit of going to the right books for the right information (see *Handbook* and sundry other works by Mr. Kruisinga). Some readers may feel disappointed at being told that there are only three left; some may even dwell for the space of a second and timidly suggest a fourth to eke out this scantiness. True, the suffix *-kin* does not loom very large in the economy of the English language, but no more do *-ette*, *-let*, *-ling*, if it comes to that; and having taken the diminutives for his province the author ought to have done justice to each and all, the more, as the suffix *-kin* would have afforded excellent building material in the house that K. built. No better examples in support of the booklet's main thesis could be found than a score or so culled from *Somehow Good* and other works by William de Morgan, with which the author shows intimate acquaintance and to which he is heavily indebted for much of his illustrative material. Not a single suffix of all those discussed is capable of carrying so much affection as *-kin*. "Mrs. Nightingale (*Somehow Good*, p. 136, Heinemann) murmured in an undertone the word 'Sallykin', as she so often did when her daughter's name was mentioned, with that sort of caress in her voice". And those who, like the present writer, have read *Somehow Good* several times will know that the caress in her voice is but a faint reflexion of Mrs. Nightingale's deep and ardent love for her only daughter and child.

The triad *-ette*, *-let*, *-ling* does not fare much better at the hands of the author. For brevity's sake he lumps them together under one head and labels them a bit by saying that they only occur in a disparaging sense. These generalizations are never accurate, they serve no useful purpose, the plain truth of the matter being that the *-ling* derivatives, apart from a few personal designations, show no contemptuous import at all. A comparison with their very numerous German congeners would have been useful, if for no other reason, because it would have compelled the author to greater precision.

Similar objections lie against the author's rulings on the suffixes *-ette* and *-let*. Here again the presumption is that they are not pejorative in meaning. The real home of the words in *-ette* are the stores and the newspaper offices. They are used in a semi-technical, humorous, fanciful, half-affectionate way, which is difficult to describe and defies exhaustive general treatment. But words like *kitchenette*, *garagette*, *leaderette*, *leatherette*, *flannelette*, *plushette* show no pejorative meaning, at any rate not in the mouths of those who use them most. Even 'widowette' is expressive of affection rather than contempt. A good deal, of course, depends upon context and situation, but of this more anon. A 'booklet'

is simply a small book, no more, no less; and corresponds to the French *opuscule*, *livret* or to the German *Büchelchen* or *Büchlein*. The word naturally assumes epithets that are appreciative rather than the reverse: a handy little booklet, a descriptive booklet, a useful booklet, a valuable little booklet and so forth; and I am quite confident that, if the author overheard a friend saying in the bus: "Have you read Mr. Kruisinga's dear little booklet on the diminutive suffixes?" he would be much gratified, as indeed he well might be and ought to be.

If there is one thing more than another which Mr. Kruisinga persistently overlooks it is context: context verbal, situational, social, personal and other, and we are left to infer that words are given quantities, to which situations have to conform, when we ought to be broken to the doctrine that words, especially of the emotional kind, derive much of their ultimate meaning from the situation itself. It is true that once or twice situation is touched upon, but only in support of a meaning that has already been established independently. Thus the author rightly assumes that the 'groomlet Pips', would have to 'doff his name' before he could ever aspire at taking rank with the noble race of the grooms, but if he assumes so, apart and away from context, he assumes unwarrantably; and even so, as I read the text, there clings to the obnoxious epithet a lingering trace of affection. Incidentally, the translation 'koetsiertje' is hardly right: 'palfreniertje' or 'lakeitje' (with archaic flavour) would be better, if not quite satisfactory either; but a groom is in no sense 'een koetsier', whether under- or oversize.

A favourite method with Mr. Kruisinga, whether he is laying down a rule or establishing a principle, is to collect a number of examples, comment on them, and then by skilful induction to arrive at some general statement embodying the rule or the principle. These statements are not always, on the face of them, convincing; still, one is inclined to suppose that, on closer inspection, everything will turn out all right; until a busybody of a critic takes it into his head to query the examples: are they well and fairly chosen, are they representative, are they specimens of ordinary workaday English? I ask the reader's indulgence for treating at some length a kind of phrase with which he is familiar, and to which the pamphlet devotes little less than a full page. I will then compare my own conclusions with Mr. Kruisinga's and incidentally show what an extraordinary adept he is at reading his own preconceived ideas into almost anything he happens to be interested in. Says the author on p. 7: "Een andere innigheidsgroep kan hier nog bijgevoegd worden, die het gemakkelijkst herkend zal worden als ik enkele voorbeelden geef: a slip of a girl, a slip of a hall, waarbij op te merken valt dat de groep vrijwel uitsluitend vrouwetaal is .....". And he appends an imposing array of examples, all tending to show that the phrases under discussion are really affective groups, practically the recognized preserve of women writers and speakers. It sounds well and plausible. But everything sounds well until the other side is heard. That other side is now going to be given a hearing. I propose to borrow Mr. Kruisinga's line of argument, to choose my own examples.

the conclusion warranted by the examples with their bits of context. Phrases of the type, "a pale dry lizard of a young man", which are roughly glossed in the OED by 'in the sense of' are common to Dutch, French, German and English, if rather more frequent in English, and they lend themselves to picturesque and forcible expression, to telling simile, broad humour and worse; and as might be expected they are at home in the club room and at the after-dinner table where the gentlemen sit on over their port and their cigars. A few examples will show better than long-winded explanations the nature of these phrases. With one or two exceptions that are quoted from memory they are coined by the writer.

The chief is on the war-path; I can tell by the way he maltreats that hop-pole of a cigar of his.

That is clearly a job for that hefty gorilla of an Esses Emma.

Biddy was an affectionate throughother little slut of a girl, loyal to her mistress and very dependable.

Of course he would like to sit up a bit, but that tartar of a nurse always imposes her will on the poor boy.

Judge, oh you gods, of my astonishment when I was told that this funny cottage-loaf of a woman was an aunt of mine.

... and the loose red gash of a mouth was made more hideous by the black moustache that drooped above it in an untidy fringe.

I say, old man, you are not going to church in that shapeless bundle of an umbrella.

Now, what sort of a fool-sort of an injector has Eustis loaded on to this rig this time? (Kipling).

I could go on multiplying these examples indefinitely but the half dozen given will leave little room for doubt that this kind of phrase is eminently masculine in character and texture.

It must be remembered, however, that these groups derive much of their effectiveness from their form in conjunction with the substantives used. Indeed, it would be possible to make up examples which on the face of them would be more in agreement with feminine ways of thinking and habits of speech, as for instance: a perfect little bonbonnière of a boudoir, the darlingest little cloche of a hat that ever came out of the hands of Madame Bérette; and see the author's booklet, *i.c.* Now I claim that Mr. Kruisinga's presentment of his case is no better than mine — and yet our conclusions are poles apart. The solution of the paradox does not take much finding. Both arguments are transparent examples of special pleading at its worst, the plain truth of the matter being that these peculiar phrases are completely indifferent with regard to the sentiments they embody; but they are very telling and emphatic and can be very damaging; and they are often quaint and fanciful. The question whether they are in the first instance adapted to the masculine or feminine temperament is not to be considered an objective one.

Mr. Kruisinga makes abundant use of the words 'explaining and 'accounting for', and he contrasts them with 'merely stating' and 'describing', and he further opposes 'mere results' to 'linguistic processes'. These distinctions should not be stressed. The only account that might perhaps be

accorded the status of a full explanation would be a description of the psychological processes at work when a word or a phrase is born and gradually establishes itself as an idiomatic unit of the language. But psycho-linguistics is still a toddling infant science and any such description far in advance of the utmost reach of its present purview. Does the author seriously believe that the suffix *-y* in words like *betty*, *jemmy*, (*spinning-*) *jenny*, *jinny*, *peggy*, expresses familiarity or intimacy between the instrument and the user? What about a *james*, a *mule*, a *jack*, a *gin*, a *crane*, a *wolf*, a (tailor's) *goose*? All these words evoke, even without context, a clearly defined milieu and suggest in each case a definite workman and a definite calling. Are we to suppose that by these words the relations between the machines and the tools and those who tend or operate them are less clearly expressed as regards familiarity and intimacy, than by the names of instruments ending in *-y*? To me this is unacceptable. The fact that ships, locomotive engines, aeroplanes and the like are treated as feminines is hardly relevant, or if it is, equally incapable of explanation, witness those who have tried their hand at making this feminine gender antecedently probable. It is pathetic to see them floundering and ringing the changes on a supposed quasiconjugal intimacy, or waywardness, or flightiness, love of apparel and what not.

The suffix *-y* (-ie) takes up a considerable part of Mr. Kruisinga's treatise on the diminutives, and these are the best pages of the booklet. Not all of it is relevant to the author's purpose, but most of it is interesting and stimulating, challenging thought, criticism or contradiction as the case may be. It is delightful to listen to the author letting himself go over a matter on which he has evidently spent much thought and labour. He notes, compares, dwells for the space of a second, makes the most of the features that serve his purpose, arrays his arguments and suddenly springs a conclusion on the bewildered reader who has hardly had time to compose himself and get his critical faculties into working order: or, again, he rides atilt against an opponent, real or imaginary, who has been ill-advised enough to step into the arena, or he shivers a lance with Professor van Ginneken over some subtle question of phonetics — or is it phonematics? I never know which is which — and hey presto, the thesis he set out to establish almost proves itself, and the Magician comes up smiling and beaming, and ready to pass on to another subject that has been hovering in the background, waiting to be dealt with in the same summary way. With a few reservations I can readily subscribe to the author's conclusions, but to say that Simple-Sal contains an allusion to Simple Simon, or to suggest that Gummy (for Charles Augustus) is indebted to 'By Gum' is sheer guesswork and the conjectures are not interesting enough to lend it countenance.

Mr. Kruisinga's pages are liberally sprinkled with all kinds of qualifying words such as: *misschien*, *waarschijnlijk*, *wel*, *wel niet*, *ongetwijfeld*, *lijkt mij*, *het zal waarschijnlijk lijken*, and so forth. As little straws show which way the wind blows so these hedgings show the set of the author's mind.

It is a mind that is afraid of committing itself, is equally at home with probabilities and certainties, and fails to distinguish between ascertained fact and his own opinions; now inviting us to take his views for established fact and again humming and hawing when there seems no room for doubt whatever. What does the author mean by: "Zo is Geordie wel (my italics) ontstaan door dissimilatie uit Georgie"? Surely this is a clear case of dissimilation, if ever there was one. Quite as much as *mulberry*, *lavender*, *pomander* and *gonfalon*. There are no two ways about it; Geordie satisfies the definition of a dissimilation: hence it is a dissimilation, pure and simple. In the same way Zookey is Somerset for Sukey and Sukey is short for Susan; there is no room for 'misschien'. One might as well say that Charlie is 'not improbably' a pet name for Charles. As an offset to these uncertainties many of the author's statements and arguments are marred by a certain quiet dogmatism, a *hoc-volo-sic-jubeo* attitude, an attitude of 'I'm-not-arguing-with-ye-I'm-a-telling ye', which is neither warranted by the author's knowledge of facts nor by his powers of close reasoning. We do not want to be told, we want facts and reasons, the facts right, the reasons set out clearly and intelligibly; we can do the judging ourselves.

On page 13, 14 we read: "Zo is er bij mijn weten geen vorm op y bij ... Daniel, ... Mike ... Leonard ... Stephen ... Bij de vrouwenamen ken ik geen vorm bij Ada, Agnes, ... Eve, ... Martha. ... Vooral bij lange namen is dat begrijpelijk, zoals bij Alexandra, Eustacia, Anastasia, Beatrice". On p. 45 we are told that no derivatives in *-ie* are found of Jan, Henk and Rudolf. Here the author might have ascertained his facts a little more carefully. Speaking from experience I have known two Dannies, one Lenny, one Evie and one Vivie (= Eve). And has Mr. Kruisinga never heard of Marty South, and Micky Mouse, to say nothing of Matty and Patty, which are mentioned by my German-English dictionary as pet names for Martha? Aggie, Addy and Stevie are all given by Karl Breul's (Cassell) and Chambers's dictionaries. Steenie was Jaes I's pet name for Buckingham, this favourite appearing to the King to have the face of an angel (Acts VI, 15). What is called 'begrijpelijk' in the above quotation is not fact but fancy. Trixie is short for Beatrice and very common. Sandra occurs in a well-known novel by George Meredith, and see the pamphlet's list of feminine names on p. 11. In short the author has been saying and explaining the thing which is not. Among my Dutch acquaintances there is one Jannie, two Henkies and at least half a dozen Rudies.

Other inaccuracies and infelicities were encountered in the course of two readings which I gave the booklet, hardly a matter for wonder in a work that is packed with fact and detail as an egg is packed with meat. I cannot endorse the author's interpretation of the boy's objection to being called 'sonny'; and surely, besides *comfy*, a few more condensed adjectives in *-y* might have been mentioned. 'Don't be sarky' (sarcastic) says one schoolboy to another; 'too deevy (divine) for words' is the flanner's reaction to what she moderately approves of; we don't hold with our neighbour's

'looney' (lunatic) notions; 'vishy' or 'passy' (vicious, passionate) is the Winchester boy's designation for an usher with a temper; 'phossy' jaw (phosphorus) as an occupational disease is no longer common; we don't hear so much of 'conchy' (conscientious) objectors nowadays. There may be others but I don't know where to look for them. And if I may indulge in a last personal grouse, I wish the author had boiled down his treatise to one half or even one third of its present length. Both his booklet and the reader would have benefited from a more rigid verbal economy. I have stayed a short course reasonably well in my time: I am not bred for these latter-day Marathons.

In conclusion I may be permitted a few general remarks. Like so much of Mr. Kruisinga's minor work the Suffixes make uneasy reading. It is a pity the author has not seen his way to divesting himself of his besetting tendency to write down to his readers. Lecturing to a hall-ful of pupils who are ready to swear by the master's word is one thing, addressing one's readers at large another. We are weary of being told of boastful little pedants who cannot resist the temptation "bij de afleidingen historiese geleerdheid te debiteren"; we will not have the superiority of the synchronic method foisted upon us at every turn; we no longer appreciate glib statements about "het volledig begrijpen van taalverschijnselen" (it is my private belief there is no such thing) "en de grootst mogelijke preciesheid"; we do not want the word linguist glossed by "or would-be linguist", or historical methods and causes traduced by the added clause "whatever that may mean". It is all too hopelessly facile and cheap and barely escapes the taint of vulgarity. Hand in hand with this ungenerous crabbing of the work of others goes Mr. Kruisinga's unceasing self-advertisement. Within the sixty-two pages of his pamphlet there are upwards of twenty-five references to his own works and articles with barely a word of apology to the long-suffering reader; instead, we are treated to endless changes — direct and indirect — rung upon the superiority of his own views and methods and the futility and preposterousness of the people of the rival shop over the way. We do not ask of anyone that he should put his light under a bushel; we have listened to the slogan: "there is nothing like leather" without complaint and without a grumble. It is only when we are being told that there is nothing else but leather, or that everything else is bad and worthless, and are being told so by the leading lights of the bootmaking profession, that we are apt to lift a questioning eyebrow.

All this would be hard enough to bear at any time and from anyone, but there are signs that Mr. Kruisinga is a sufferer from the very disorders he is so down on in others and that he can show anything but a clean bill of health himself. His knowledge of facts, though extensive, is by no means without gaps and often far from precise, and we are not convinced that his arguments are always conducted with sufficient awareness of the principles involved.

And now having said this I have said it all; and it is only fair to add

that, when all is said and done and every deduction has been made, there is a heavy credit side to Mr. Kruisinga's balance sheet. I yield to no one in admiration for his indefatigable energy, for his enthusiasm in promoting linguistic studies in Holland, on lines which he has persuaded himself are the right ones. I am sensible of and grateful for the fact that, with one or perhaps two exceptions, he is the only living scholar that has carried the fame of our Anglo-Saxon scholarship across our frontiers; grateful also for his untiring efforts to secure better methods and better conditions in the training of our prospective teachers. And I would add in conclusion that all this remains true to the fullest extent, the above criticisms and strictures — which to some may seem harsh and unfriendly — notwithstanding. But Mr. Kruisinga cannot have it both ways: if he gives hard knocks he must expect them, and if he takes pleasure in deliberately heaving stones at anyone whom he suspects of poaching on his preserves, or who is not playing according to the rules — his rules —, he must expect a return volley against his own much overwindowed house.

Amsterdam.

C. VAN SPAENDONCK.

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*To Want. An Essay in Semantics.* By Dr. MAX BERTSCHINGER.  
(Schweizer Anglistische Arbeiten 13. Band.) X + 242 pp. Bern:  
Verlag A. Francke A. G. [1941]. Price Mk. 7.50, Frs. 12.—.

Dr. Bertschinger has set himself the task of tracing the history of the verb *to want* ever since its first appearance in English. What makes his work especially valuable and refreshingly different from many other works on semantics is his insistence on the close relation between sense-change and syntactic innovation, an aspect of linguistic history that has not always met with the recognition it deserves. Another distinguishing feature is its sound psychological basis. It is but too often forgotten that the discussion of isolated words, divorced from all context, is futile. Words derive their meanings from the situations in which they are used, and if we want to account for sense-changes we must, consequently, observe how people react linguistically in given situations. Dr. Bertschinger is fully alive to this fact. His method is purely inductive. He does not treat of the word *in vacuo* but draws his conclusions from a comprehensive range of quotations, long and detailed enough to enable us to imagine the various situations they refer to.

Basing himself on the chronological-syntactical arrangement in the New English Dictionary, the author tries to ascertain what speakers contemporaneous with the examples cited there, apprehended when using the verb *to want*. After a brief discussion of its etymology and its use in Old Norse, Dr. Bertschinger proceeds to trace its development through a number of Middle and Modern English texts, ranging from the *Ormulum* down to

The first sense of *to want* given by the N.E.D. is "to be lacking or missing", without any relation to a personal object: *ðan coren wantede in oðer land* (Genesis and Exodus 2155). But we also find a construction with a partitive genitive: *þar all godes wanted nan* (Cursor Mundi 642) and with partitive of: *And fyue wont of fyfty* (Cleanness 739). How to account for this? Absence, Dr. B. argues, is not conceivable without a logical correlative. Now what was associated with *to want* by speakers using a partitive construction was not its opposite (*to be present, to be there*), but the notion of the whole from which the subject of the verb was held to be lacking. If, on the other hand, the idea prevailing was not the thing lacking, but the total in respect of which it was felt to be lacking, we find a construction with integrative of: *He ... little wanted of blows* (Du Verger tr. of Camus' *Admirable Events*, 164).

In all these cases no personal object is thought of. But when a personal and relational referent is to be expressed, we find an oblique case of a noun or pronoun (as far as the cases are not obliterated, of course). In Old Norse *vanta* was an impersonal verb construed with an accusative of person and thing (type: *einhvern vantar eithvert*). But in M.E. down to the second half of the fourteenth century, we find a personal dative: *benc euer hwat þe wonteð of holinesse* (Ancren Riwle 276); *þam wanted brede* (Cursor Mundi 3055). Dr. Bertschinger explains this — convincingly to my mind — as follows: In all early M.E. texts intransitive *to want* is exclusively found with non-animate subjects. It can therefore not simply be defined as 'to be absent'; it has the narrower meaning of 'not to be handy, not to be ready for use'. Now whatever is 'wanted' in this restricted sense is evidently looked upon as useful and therefore desirable. This creates a notion of personal interest and in flectional Indo-European languages this leads to the use of a dative. Whether this narrowing down of the meaning took place on English soil, as Dr. B. suggests — tentatively enough, it is true — is a thing we shall not know until we know what songs the Sirens sang.

In spoken English *to want* is now no longer used in the sense 'to be lacking'. It is, however, still found in poetry and in literary language. The last example quoted is from Galsworthy: *Only the judge wanted now to complete the pattern* (Silver Spoon, 251). Apart from that, it has been superseded by the group *to be wanting*, a fact which Dr. B. explains from the circumstance that *to want* took on another meaning: to wish.

The Middle English change of the impersonal to the personal construction also involved the verb *to want*. The factors contributing to this change have been admirably set forth in Van der Gaaf's well-known treatise and need not be summarized for the readers of this periodical. Dr. Bertschinger, however, thinks that the morphological arguments are generally overstressed, and that psychological factors should also be taken into account, in the present case the importance attributed to the person. Whereas in the older construction a *thing* was said to be lacking to a person, now a *person* was said to lack a *thing*.

find in Hampole *hym wantes skille* (Prinke of Conscience 593) and *pou wanteste of kunnynge* (Works II, 373). In Modern Dutch we find an exact parallel. Beside *ons werd verzocht om op te staan* (we were requested to stand up), which has a touch of old-world formality about it, we find the more recent construction *wij werden verzocht op te staan*. The last example with a dative, or, more correctly, an oblique, Dr. B. has found in Spenser, *Shepheard's Calendar*, June, 3: *what wants me here to worke delyte?* I would point out, however, that no conclusions can be drawn from this as to the actual occurrence of the construction in Spenser's days, for his syntax is sometimes deliberately archaic. Ben Jonson, no doubt a better qualified judge than any of us, declared that Spenser "in affecting the ancients writ no language". However this may be, after 1500 the construction with the nominative seems to be the only one used. Dr. B. rightly points out that the sense-change from 'not to be at hand' to 'to lack' is relational, not basic.

Between 1550 and 1750 we witness the rise of another meaning: to need. It originated in contexts where the object lacking was held to be indispensable, so that its absence affected the speaker as a decided inconvenience. An early example of this meaning is supplied by Shakespeare, *Pericles* I, 4, 19:

Who wanteth food, and will not say he wants it,  
Or can conceal his hunger till he famish?

The question naturally arises why a speaker should use a word meaning 'to lack' when another word, *to need*, would seem to answer his purpose. The author suggests that the speaker did not choose to say as much as he thought. A man asking his neighbour for money employed a word meaning 'to lack' in order to state merely the fact of his straitened condition, leaving it to his interlocutor to decide for himself whether he was going to offer him any money.

This attitude of restraint may also have been the cause of the change from 'to lack' into 'to desire'. The latter meaning can hardly have arisen from the sense 'to need'. Dr. B. seeks the origin of the meaning 'to desire' in those contexts where the object lacking appeared highly desirable to the speaker. The first unambiguous example dates again from Shakespeare, *Richard III* 3, I, 12:

Those uncles which you want were dangerous.

In the second half of the 18th century *to want* develops the latest of the meanings recorded by the N.E.D.: will<sup>1</sup>. The element of volition was, of course already present in 'to desire'. When the thing wished for is thought of as lying within the sphere of the speaker's power and attainable by his own efforts, such a change is a *posteriori* intelligible. Here again

<sup>1</sup> In a note on p. 129 the author states that G. Kirchner's article on "To Want as a modal auxiliary" in *English Studies* for August 1940 appeared after the completion..

it may be asked why a man should use 'want' when he means 'will'. Dr. B. interprets this as another case of restraint or understatement. To want "is said in the place of 'will' in order to avoid brusqueness, either from an endeavour not to hurt the hearers' feelings or for the purpose of attaining one's ends".

In chapter IV the author gives a brief survey of the various syntactical developments which the diverse sense-changes have entailed, and chapter V is devoted to a discussion of the different synonyms in Middle and Modern English: to lack, need, wish, desire, etc.

I find myself in disaccord with some of Dr. Bertschinger's syntactic views, such as his interpretation of "Ne ought on earth can want unto the wight" as containing a prepositional dative (p. 23). A dative is a case, and a case is a form of a nominal word. Once we drop this formal definition we are lost. When we begin to look upon functions as cases, there does not seem to be any reason why English should not have some dozens of cases, like Hungarian, or some scores, like the Bantu languages. In the sentence under discussion we have to do with a noun-stem *wight*, used in a prepositional adjunct. There are, indeed, more places where the author mixes up form and function. He constantly speaks of 'nominatives' and 'datives' of nouns where he means subjects and indirect objects. The term 'verbum substantivum' on page 12 to refer to *was* in *Ne was non so wis man in al his lond* smacks of the days when grammar was no more than the *ancilla logicae*. The following sentence (italics mine) shows that the writer, although he knows better, of course, has for once fallen into the pit into which so many linguists stumble who are chiefly concerned with the historical side of language study, I mean the tendency to regard the written language as primarily given:

after the levelling of cases the initial dative of a noun could no longer be recognized in form and was likened to the nominative *standing behind* the verb (p. 200).

Dr. B. occasionally refers to works not mentioned in his bibliography at the end of the book. Speaking of the bibliography, I was surprised to see Chaucer listed under the heading 'Modern English'.

The name *Comus* on page 28 should be *Camus*. The reference is to Jean-Pierre Camus, author of *Les Evénements Singuliers* (1628). The spelling *emphacise* in the note on page 117 surely flies a little into the face of convention?

All these, however, are trifling blemishes, which the reviewer almost blushes to point out. They do not detract from the value of Dr. Bertschinger's work, which is a conscientious and painstaking piece of research, sound in principle and in method.

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